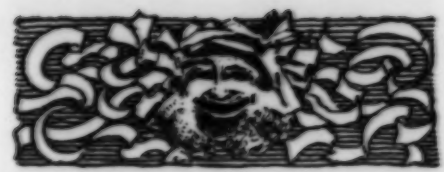


TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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GEORGIA WELLES.



Poor little Jessie Wood! Taken away in the very joy of her living; her work; her ambition; her hopes and the possibilities of her future! Death comes with suddenness even when we wait for it at the bedside. When it takes a young, gifted, brave woman like Jessie Wood it has the awfulness of mystery in its shock.

The little English woman, with her bewitching touch of cockney accent and her pen that mingled the thorn of criticism with the roses of her humor, has passed into the great silence that we shall all know some day.

I knew Jessie Wood but slightly. But I read her eagerly, wondering at her prodigious capacity for accomplishment and wishing that she did not so far overdo her power.

No mill grinds out the heart and soul and vampires the very life blood from one's veins like the mill of journalism.

Maurice Minton, in his "Country Lanes," speaks of the men he has seen enter newspaper offices, strong, young, ambitious, glowing with intellectual vitality.

And in a few years he has seen them exit, broken wrecks, hopeless, like worn-out machines, the light gone from their eyes, and the spring from their steps.

If this is what journalism does for men what must it do for women? Some of them it kills, or else makes them screech things with a certain pathetic strength, or its counterfeit, to take the place of what makes up the lives of other women.

Jessie Wood's personality could never be gauged by her dramatic criticisms. They made her misunderstood by many. Or, rather, they made her not understood.

She did not wear her heart on her sleeve either in her writing or in her social life. She was a born critic. She had acquired the habit of brilliancy and like the diamond she could cut deep.

Those who knew her well believed in her and were fond of her. A letter from a friend of hers is on my desk.

"She never intended to be unkind in anything she wrote," it says. "She was always surprised that people did not see the humorous and ridiculous as she herself saw it. She was serious and faithful in her work. Her circle of friends was small. She was bubbling over all the time with spontaneous fun, and I never met her that she didn't brush the cobwebs out of my brain and send my spirits flying. I am very sad to-day, for I felt there was a fine future for Jessie and I cared for her."

Many who admired her cleverness did not know of the plucky fight the little woman put up when she first came to New York to battle for bread.

Those who do cannot fail to admire and wonder at her persistent energy and her unflinching spirit. She worked unceasingly. It was her life.

Our acquaintance was an odd one. We liked each other, but were like children, afraid to make the first advance.

We met first at a reception somewhere. We were talking about humorous writing.

"Do you know," she said, "that the funniest thing you ever wrote was that article about So-and-so?"

Now, the article she spoke of wasn't intended to be funny. When I got home the true inwardness of her remark dawned on me. I laughed to myself, but I felt afraid of her after that.

We met occasionally and talked pleasantly enough, but I always had a feeling, after that first shot, that she might suddenly disarm my suspicions and, making a mental pounce upon me, rend my pet defects tooth and nail.

When I heard of her death the other day I began to think of it all and I looked up that old article. Now I see now just was Miss Wood's criticism.

A certain American girl that we both knew had gone to London and had made a success on the stage. She was coming to New York and the papers began to acclaim her.

They made a sensation of the fact that her father once kept a saloon on the Bowery. Her relatives fairly went wild in their endeavor to suppress the horrible fact that the honest German father of the girl had once sold good beer over a counter.

I had occasion to write about the actress. Her mother implored me, almost with tears, to say nothing about the saloon.

In my endeavor to spare her feelings and at the same time tell the truth I evolved something that, as Miss Wood said, was funny.

I connected the saloon and planted primroses along the bar. I put stained glass panels in the doors and hung proof etchings on the walls.

I made it a sort of artistic resort where men of letters had been wont to drop in afternoons for a brandy and soda. I never mentioned beer.

It was very funny, but I recollect at the time I thought Miss Wood meant what she said unkindly. I think this is the way in which many misunderstand her.

But we played with each other at a safe distance. Once I wanted to say something about her in this very column and I wrote her for details. I wish I had that letter now. It fairly sparkled with fun.

"I have a chafing dish," she wrote, "and I have had the appendicitis. I wish I could see more of you. I think I should like you."

And she gave a party one night. It was the one night of the week on which the Matinee girl sits up and tries to look pleasant.

"Shake your own affair and come," she wrote. And I, wishing to be funny too, wrote her: "Of course, I am never really at home on my reception night, so I shall probably get up to see you."

But I didn't go, couldn't go, of course, but now, how I wish I had! How I wish I had taken her hands in mine and said: "Jessie Wood, you're a fraud and so am I. Let's be friends!"

Another time I met her in City Hall Park.

"Why can't we start a club?" she said.

Now I knew she hated clubs with a hate dark and terrible as my own, and I wondered if she expected me to say something foolish.

"That would be lovely! Wouldn't it?" I said.

"I mean a club just like a man's club," she said, "where we could drop in and have dinner and meet informally."

"We'll have a club like that when we are men, not before," I said.

Once she threw me a bouquet. But I suspected her even then, for I had good cause.

"I wish you'd draw a diagram of me, Miss Wood," I said.

"I can't draw pretty women," she said.

The very cleverest things she ever wrote were the "Boarding House Sketches," published in the *Evening World* two years ago. They were Dickensian in their humor, without a trace of the satirical sting that disfigured some of her later work.

The trivial landlady, the star boarder, the table talk, were all faithfully reproduced by her pen. Her tale of the troubles of giving a party in a boarding house was inimitable.

The rain poured the landlady expressed by turning off the heat and her habit of sweeping

the stairs just as the guests were arriving were immensely funny.

And the young man and the young woman who wander down stairs and begin a quiet flirtation beside a mantelpiece only to be interrupted by a boarder, who, after waiting an hour, finally tells them that the mantelpiece is his folding bed, was another bit of humor that was irresistible.

She had a little graceful figure, and bright eyes and brown, curly hair, almost black; pretty shoulders and little hands and feet.

Her quaint way of talking, combined with her accent, made her conversation "droll," as she would say herself.

Once in talking of her gratitude to a man who had helped her on the old *Recorder*, she said: "I'd yaller his shoes for him!"

The *Recorder* days were days of hard work for her, and the days before of slavery at Redfern's were harder still.

Then came the *World* days, when she began to make her name known and her sketches attracted attention, when times became easier for her. Then the *Journal* epoch, when she was starved.

But through it all she worked hard, too hard. And now it's all over, and that busy hand of hers is still and the world goes on cruelly, gaily, as it will when we pause in our various tasks and rest well.

Sometimes when the day comes that we can only place a rose on a coffin lid, we think that underneath it lies some one we might have loved if we had only known them.

But this is a busy world, and in the rush we forget that we are hurrying to graves, and we do not even stop to laugh with those we care for in their joys or weep with them in their sorrows.

And life is so short! If we could only crowd in a few more smiles and a little more love and laughter and kindness to each other, how much brighter the way would be for all of us.

It's lonely enough at best, but we must stand out of the light and question motives, our own as well as others', and exaggerate the importance of everything until life becomes a great black disaster that we seem to have drifted into by mistake.

And then, when rain falls into a new made grave some day, we have the glory of knowing that once more we have shut out something from our lives which might have made them better for ourselves and for others.

Human sympathy never fails to generate something higher and nobler in every one of us, whether it is given or received, and if we followed our honest impulses to give the hand of good fellowship to those we meet on this race toward death we would have time to find roses growing all around us, fragrant with the good there is in life in spite of the weeds of meanness and greed and hate that grow so thick in cities.

And we might gather them and give them to others like ourselves, groping on in the dark.

Oh, we women! we women. Will we ever get by that stage of meeting each other and smiling with our teeth set, and sizing up each other with that dull thing in our hearts that isn't big enough to be dislike but only a vague distrust?

But we seem to be built on only two plans. We either are the sort that kiss and cling, and lie, and try to steal each other's sweethearts, just as though there weren't enough men in the world to go round.

Or else we only wave our hands to one another and pass by on the other side.

THE MATINEE GIRL.

ENGAGEMENTS.

Evelyn Carter, with William H. Crane.

Claude Keene, George R. Bonier, Royal C. Stout, John X. Morris, Albert Miles, Grace McLeod, Eugene Fredericks, Margaret Lee and Ellen Boyer, for *The Bachelor's Baby* (Eastern). Harry Bernard, in advance of the same company.

Herbert Colby, for leads, and Will Gregory, as stage director, with the McLeod company, under management of Arthur B. Benson.

Ada E. Thall, for *The City of New York*.

Edwin Mordant and wife (Virginia Stuart), who have been eminently successful in leading roles with Nance O'Neill, closed with that star on Oct. 28, and have been engaged for like positions with the stock company at the Comedy Theatre, San Francisco, opening Nov. 6 in *The Great Diamond Robbery*.

Harriette Keys, for the Vitale Bird Concert company, under management of the Empire Lyceum Bureau.

Jane Chamberlin, for *A Stranger in a Strange Land*.

Joseph Allen, for *The Girl from Maxim's*, succeeding Eugene Jepson.

Lawrence Ewart, with Corse Payton, for leads, having closed with Lawrence Hanley's stock company.

Gracie Beebe, for *The Hustler*, having resigned from *The Real Widow Brown*.

May McKay, with Loraine Hollis, for characters.

Francis Murray, Robert Darton, Lewis Wainwright, Harry O. Drew, and Louise Hart, with Ben S. Mears in *King John*.

Walter Jones, William Burress, Albert Mahar, J. W. Kingsley, S. N. Seldman, C. J. Burbridge, William Hallett, Gus Colett, Ed Wonn, Norma Whalley, Mayme Gehrue, Adeline Barker, Nellie Victoria Parker, Lorraine Dreux, and Helene Macdonald, by Steve T. King, for *The Gay Debutante*. Fred J. Eustis, as musical director, for the same company.

Fanny Cohen, for the ingenue in *The City of New York*.

Helen Guest, for the lead in *Hi Hubbard*.

George K. Henrey, with Nellie McHenry, to play Booth McC. Forrest in her revival of *Green Room Fun*.

Gray B. Towler secured his release from *What Happened to Jones*, to originate the light comedy role in *The Gunner's Mate*.

Homer B. Day, for *The Night Before Christmas*, as business-manager.

Nellie Fillmore, for *Fitz and Webster's* McCarthy's Mishaps.

Robert Halcott succeeds R. A. Osborne as manager of *The Girl from Chili*. Mr. Osborne goes with *The Spider and the Fly*.

Lillian Harper, for *The Great Train Robbery*.

Helen Ridgway, with On the Stroke of Twelve.

John P. Kennedy, with A Bunch of Keys.

Maudie Lillian Berri, for the *Castle Square* Opera company.

Grace Sherwood, for *A Young Wife*.

James C. Devlin, for *The City of New York*.

Jeffries Lewis, with Stuart Robson.

Henry Pemberton, with Jule Walters' *How Hopper was Sidetracked* for the juvenile lead.

Lillian Bishop, for *Ben Hur*.

Dan Collyer, with Anna Held.

Ethel Ormond, for *The Old Homestead*.

Arthur Magill, for *Abraham Mark in The Night Before Christmas*.

GEORGIA WELLES.

On the first page of *THE MIRROR* appears an excellent portrait of Georgia Welles, the pretty and clever ingenue of the Henry V. Donnelly Stock company at the Murray Hill Theatre, in this city. Joining the company at the beginning of the present season, Miss Welles' charming talents and sweet beauty already have won for her a firm place in the hearts of the patrons of Murray Hill. Georgia Welles is a Chicago girl, and it is told that she declared her mind to be an actress when she was but four years of age, and that at the advanced age of five she appeared with much credit in sundry amateur performances.

Whether or not these early promises of the present charming actress had ought to do with pointing out her career, certain it is that, having graduated from college when sixteen years old, she began a course of dramatic study at the Emerson School of Oratory, in Boston, whence she graduated as one of the youngest students ever turned out by that institution. Then she went West and gathered a valuable store of real dramatic experience in a company that had a varied repertoire of standard plays, in all of which she shone resplendent. The season of 1893-94 saw her in the ingenue role in Edwin Owings Towne's "Jay, By Wits Outwitted," in which she made a very pronounced hit, that was equaled later by her appearances with Charles Dickson in *Other People's Money*, and with Sadie Martinot in *The Passport*, both in New York.

During the season of 1897-98 she scored a long line of hits, playing no less than forty responsible roles, ingenues and aubrettes, with stock companies in Philadelphia, an especially notable success being her Emelia in *Othello*. Last season she was a valued member of the Frawley company on the Pacific Coast, and during the summer with the same company in Washington. Then she came to the Murray Hill, and her series of delightful impersonations there are matters of present local history.

PLANS AT THE HERALD SQUARE.

Children of the Ghetto will be succeeded at the Herald Square Theatre on Nov. 23 by Fred C. Whitney's production of *The Greek Slave*, with Dorothy Morton, Minnie Ashley, Kate Michels, Marion Singer, Hugh Chivers, Herbert Sparling, Alexander Clarke, and Albert Parr in the cast. The musical comedy is expected to run for six weeks, and to be followed by David Belasco's new comedy, *Naughty Anthony*, in which Blanche Bates, Frank Worthing, William Elton, and Maude Courtney will appear. Robert Edson will replace Mr. Worthing as David Brandon in *Children of the Ghetto* next week when Rosabel Morrison will succeed Miss Bates as Hannah Jacobs, and Ellen Burg will appear in Miss Morrison's present role.

THE SCHWEIGHOFER SEASON.

Director Conrad, of the Irving Place Theatre, announces that the famous German comedian, Felix Schweighofer, will appear at his house for a season beginning Dec. 25, and lasting until Jan. 13. The dramas to be presented are: *Mathias Gollinger*, by Blumenthal and Bernstein; *Biltsmiedel*, by Costa; *Madame Mongodin*, by Blume and Toche; *Walsenking*, by Steffens; *Pension f. Schiller*, by Laufs; S. Nollert, by More; *Gyngfur*, by Roth, and *Das Grobe Hemd*, by F. Kariweil. Many of these are new plays. Director Conrad has arranged the performances in series of six, and seats will be sold for the entire week.

THE WILL OF JOHN SLEEPER CLARKE.

The will of the late John Sleeper Clarke, who died on Sept. 25, has been filed in England. It places the value of his entire estate at \$318,700, his personal property being worth \$11,900. After several bequests to servants he left Isabella Martin, a cousin, \$3,000, and he bequeathed to Marie Booth Douglass and Grow Sleeper \$5,000 each. They are residents of the United States. To Marie Hudspeth, of Kingston, he left \$20,000, and he bequeathed \$1,000 to the Actors' Order of Friendship of Philadelphia. The rest of his estate is divided into equal shares between his four children.

MASS MEETING FOR MECHANICS.

At a meeting held in this city on Oct. 27 the new Traveling Theatrical Association formulated plans for government and organization. It was decided to call a mass meeting of all traveling theatrical workers, to be held in New York early in June, 1900. Joseph Nitram is secretary of the new association, with headquarters at Central Hall, in West Thirty-second Street.

A STRANGE DEATH.

John Baker, fourteen years of age, was killed on Oct. 28, while trying to steal into Dellinger's Opera House, Batavia, N. Y., to see Charles Cowles in *A Country Merchant*. He sought to climb in a gallery window from an adjoining roof, but put a hand on an electric wire and met instant death.

CONGRATULATED BY MARY ANDERSON.

Kathryn Kidder received last week from Mary Anderson-Navarro a letter of congratulation upon her recent success in the characters of *Hermione* and *Perdita* in *The Winter's Tale*. Accompanying the letter were several photographs of Miss Anderson as she appeared in the same roles at Wallack's Theatre eleven years ago.

MUSICAL NOTES.

Mark Homburg, the young Russian pianist, made his American debut in Boston on Nov. 3, under management of Victor Thrane.

Clara Butt, the English contralto, made a highly successful American debut at Mendelssohn Hall on Oct. 25, assisted by Lotta Mills and Leo Stern.

Harry Graboff, a boy pianist, gave a creditable recital on Oct. 27 at Mendelssohn Hall.

Milka Ternina, Susan Strong, Eugenia Mantell, Ernest Van Dyck, and Adolph Muhlmann arrived from Europe last week to join the Maurice Grau Opera company.

Josef Weiss gave an interesting piano recital at Knabe Hall on Nov. 1.

David Bisham and Olive Mead were the soloists at the Brooklyn Institute's concert on Nov. 1. Henry Waller and Henry K. Hadley were the accompanists.

The Kneisel Quartet, assisted by Lotta Mills, gave their first concert of the season at Mendelssohn Hall on Oct. 31.

THE ELKS.

Atlantic City, N. J., Lodge already have commenced preparations for the entertainment of delegates at the National Convention to be held there in 1900.

New Lexington, O., Lodge No. 509 initiated six candidates on Oct. 25. A social session followed, at which six other lodges were represented.

A charter has been granted for a lodge of Elks at Piqua, O.

Exalted Ruler C. E. Baker, of Wabash, Ind., Lodge, resigned recently. Hon. Warren G. Sayre, ex-Speaker of House of Representatives, was elected exalted ruler for the rest of the term.

Valparaiso, Ind., Lodge No. 500, gave a reception and banquet Oct. 6 to Grand Secretary George A. Reynolds, of Saginaw, Mich., and fifty other visiting Elks from neighboring lodges, who attended the minstrel show given under the auspices of Valparaiso lodge.

Senator Agnew, on behalf of Valparaiso lodge, presented Brothers Reynolds and E. H. Lowry, of Indianapolis, with handsome elkhorn cases, suitably engraved.

GOSSIP.



Photo by Schlor, New York.

Eleanor Franklin, whose portrait appears above, has made for herself in a very brief period a unique record on the stage. Few players, even after years of experience, have been entrusted with roles so responsible as that which she now plays with the Kelcey-Shannon company, and plays, according to the critics, most admirably. Miss Franklin comes from Terre Haute, Ind., and removed, when sixteen years of age, to Kansas City, where she at once became prominent as a church choir singer and as a reader at entertainments for local charities. Her success there led her to come to New York last winter to enter the Stanhope-Wheatcroft Dramatic School. In January she appeared at a students' matinee at the Madison Square Theatre, and made, in a one-act play, a most pronounced success that drew from one of New York's most prominent critics the comment, "Here is a young woman who makes Mrs. Wheatcroft's name potent. She possesses great powers of repression and expression, and all the qualities of a successful actress." After graduating from the school Miss Franklin returned to Kansas City and made her professional debut with the Woodward Stock company, winning much praise from the local critics. For this season she was engaged to play *Jeannette Gross* in *The Moth and the Flame* with the Kelcey-Shannon company. All the critics have praised her work and have emphasized especially the sympathetic, feeling and sincere qualities of her acting.

Oliver Labadie will star in a new musical farce-comedy, *Mr. Pepper from Salt Lake*, under management of George W. Peet.

Funeral services over the remains of the late Jessie Wood, dramatic writer, were held last Wednesday in St. Chrysostom's Chapel, in this city. Interment was made at Woodlawn Cemetery.

Dr. Fritz Friedmann, a Berlin lawyer and critic, delivered a lecture at the Germania Theatre before the performance last Tuesday.

The production of *Ben Hur* at the Broadway Theatre is scheduled for Nov. 29.

Genevieve A. Warren, of this city, made her stage debut on Oct. 30 at Middletown, N. Y., in *Parson Jim*.

Hazel Dunkinson (Hazel Withers) was granted, in Cincinnati, on Oct. 24, a divorce from her husband, Harry Dunkinson.

Elsie Eleanor Waldo has resigned from the cast of *Wang*.

Luckett and Dwyer, of the Columbia Theatre, Washington, contemplate sending out a company to play in Paradise.

Captain Hogarth and the crew of the yacht *Shamrock* were the guests of the Manhattan Theatre on Oct. 30, to see *A Stranger in a Strange Land*.

Henry Kolker and Channez Olney were married in Indianapolis, Ind., on Nov. 1.

Edwin Arden Noblett, the broker who backed the Captain Cook fiasco in Madison Square Garden two years ago, was arrested in this city on Oct. 30, charged with embezzlement.

Charles A. Gardner was discharged in bankruptcy in Chicago last week. His liabilities were placed at \$30,115.

Harry E. Aiden, director of the National Theatre Company, and Nida Rhea Pangle were married at Viroqua, Wis., on Nov. 2.

Eugene Harvey is managing Mark Sullivan in *Girl Wanted*.

Carrie Sanford will play the leading role in Frank Harvey's latest melodrama, *Wicked London*.

Margaret Dibdin Pitt has signed for a special engagement for four weeks to play *Parthena*, *Virginia*, *Camille*, and *Milady* in *The Musketeers*.

Mazie King, the sensational toe dancer, who has met with great success with Leonard's Two Jolly Rovers and who is one of the main features of the company, will leave for Europe next May for an extended tour which will include the Paris Exposition and the principal cities of Europe.

From all accounts Toll Gate Inn, which was first performed at Wilkes-Barre, Pa., on Oct. 16, is a decided success. The critics of Wilkes-Barre, Scranton, Rochester, and Syracuse speak of the play in the highest terms, and all agree that it is bound to win favor with the public. The company presenting the play includes David M. Murray, Alexander Kearney, Victory Bateman, John B. Weeks, Francis Whitehouse, Dickie Delaro, Donald Smedt, George Mortimer, Charles J. Edmonds, William A. Brummell, Fred Maxwell, T. Vale Wood, and Arthur L. McCormick.

Mrs. Grant Stuart, who has been in a sanatorium for eye trouble, has recovered and has gone to her home.

Favor and Sinclair are completing arrangements for their starring tour in *My Innocent Boy*.

Yvonne de Treville went to Chicago to sing *Mimi* last week in the production there by the Castle Square Opera company of *La Boheme*. She will go from there to St. Louis to appear as *Marguerite* in Faust with the new Castle Square organization.

Harry Corson Clarke will open his season at San Francisco Nov. 12 in *What Happened to Jones*. His new comedy, *What Did Tompkins Do*, will be presented for the first time in January. The company includes Charles W. Terrell, Daniel Halifax, Scott Seaton, Willis Marks, Ida Banning, Ninette Barrett, Marie Bishop, Carol Marshall, Cecelia Castelle, Laura Crews, George Chenet, Alfred Thompson, J. B. Johns, and Sunagawa, Mr. Clarke's Japanese man servant.

William Bramwell, leading man of Eugene Blair's company, now playing on the Pacific Coast, has this season scored a succession of successes as *Rene* in *Divorcement* and *Sir John Oton* in *A Lady of Quality*. Mr. Bramwell's experience as an attorney and his subsequent training on the stage developed in him the qualities that are now making for his success as a scholarly actor. The dramatic writers in all of the cities in which he has appeared speak of him as a coming man of the American stage.

A large house greeted Joseph Jefferson at the Alvin 30. Viola Allen follows in The Christian.

ers, managers: The Palace closed week Oct. 28, having presented La Belle Marie, The Prince of Lears, A Romance of Paris, The Box of Cash, East Lynne, and The Widow Partridge to good business, co. good. Just before dawn 4. Ben S. Meers & White's Faust 11. Who is Who 13.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Harry Shannon co. Oct. 22-23 gave satisfaction to fair business. Repertoire: The Postmaster's Child, A Soldier's Sweetheart, The Lawyer, Paradise Regained, Old Farmer Allen, and East Adrift. Tim Murphy 4. Darius and Martin's Minstrels 9. Parson Jim 16. A Child of the South 20.

NOBLESVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): Renfro's Comedy co. Oct. 22-23. Plays presented: Below Zero, The Lightning Express, The Devil's Gold Mine, East Lynne, St. Valentine's Day, and Belle Marie; good business. Don't Tell My Wife 9.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleave, manager): Remember the Maine Oct. 23; fair house; good performance. White's Faust 27; full house; best of satisfaction. A Mixed Affair 30 canceled. A Gully Mother 10. Salisbury Orchestra 14. On the Wabash 20.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Ben S. Meers Oct. 23, and The Bohemian Girl Nov. 29 canceled. Shannon of the Sixth 17.—ITEM: C. Willard Mack, of Himmelsheim's Stock co., who has been very ill, been with typhoid fever for four weeks, left 1 for his home in Cedar Rapids.

ALEXANDRIA.—OPERA HOUSE (Otto and Melrose, managers): The Glad Hand Oct. 23; light house; co. poor. Remember the Maine 24; good business; satisfactory performance. The Fish of Mr. Fresh 26; poor house; performance fair. Tim Murphy in the Carpathian 28; good business; performance fine. Della Rocca co. 1. Two Jolly Rovers 9.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barclay, manager): Rose Melville, who is a native of Terre Haute, delighted her many friends with her old rendition of La Hopkins Oct. 23. 26. Remember the Maine (return engagement) to light business 27. Renfro's Stock co. opened 30 for a week.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Fish of Mr. Fresh to fair audience Oct. 23; satisfactory performance. Don't Tell My Wife 27; large audience; good performance. Just Before Dawn 6. Who is Who 15. Gilmore's Band Oct. 31. Andrus and Andrus' Opera co. 9. canceled.

MIDDLETOWN.—SONS OF VETERANS OPERA HOUSE (Jap Van Matre, manager): Della Rocca co., billed to appear at Elliott's Opera House Oct. 30, was transferred to this theatre and played to large house. Black Creek 10. The Village Postmaster 14.

CRAWFORDSVILLE.—MUSIC HALL (Townsend and Thomas, managers): A Ragtime Reception Oct. 26; good business; every one pleased. Brown's in Town 27; fair business and performance. Chicago Symphony Orchestra 1. A Fair of Black 29.

BEAVER.—MCGREGOR OPERA HOUSE (W. H. Leavitt, manager): Stone's U. T. C. 25; packed house. Remember the Maine to S. R. O. 28; good performance. Just Before Dawn 3. U. T. C. 9. Who is Who 19.

FRANKFORT.—COLUMBIA THEATRE (J. J. Angus, manager): Uncle Seth Haskins Oct. 23; 26; fair business and performance. Maxwell Stock co. 6-11. The Three Musketeers 18. Dear Old Charley 24.

REHOBOTH.—PHILLIPS OPERA HOUSE (Murray and Wheeler, managers): Overlooked Opera co. 23; 24; performance first-class; deserved better patronage. Dobbins Brothers' U. T. C. opened its season here to fair house.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Brown's in Town Oct. 27; small house. Tim Murphy in the Carpathian 29; pleased light business 28. The Bride Elect 29; large audience. Chicago Symphony Orchestra 2.

ELKHART.—BUCKLER OPERA HOUSE (D. B. Carpenter, manager): Scalchi Concert co. Oct. 25; performance first-class; overpacked house. A Trip to Chinatown 23; packed large house. The King of the Opium Ring 2 to S. R. O.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Brown's in Town Oct. 23; good house; performance fair. The Fish of Mr. Fresh 25; small audience bored. At Piney Ridge 27 delighted a full house.

TIPTON.—KEYLIE THEATRE (Ramsey and Foster, managers): Osman's Players Oct. 30-1 failed to appear. The Bohemian Girl 13 canceled. Child of the South 17. A Fair of Black 29.

WASHINGTON.—OPERA HOUSE (Harter Brothers, managers): Rose Melville and an excellent co. in La Hopkins Oct. 30; delighted a good house. Dobbins Brothers' U. T. C. 2.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): The Soldier and the Fly Oct. 23. Rose Melville 2.—ITEM: LAY'S OPERA HOUSE (John Wolf, manager): The Missouri Girl 31.

PORTLAND.—AUDITORIUM (Andrews and Little, managers): Fadtette's Women's Orchestra Oct. 24; large and pleasing audience. At Piney Ridge 23; S. R. O.; first-class performance. Who is Who 8.

PERU.—MILLER OPERA HOUSE (H. L. Miller, manager): Columbia Stock co. 6-11. Salisbury Orchestra 15. His Better Half (return date) 17. A Child of the South 21. Sweeney and Alvin's Minstrels 23.

BEDFORD.—GRAND OPERA HOUSE (F. X. Johnson, manager): Old Rube Tanner 8. Uncle Seth Haskins 11. White's Faust 28.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 9.—CARLIN'S HALL (Carlin Brothers, managers): Dark.

MICHIGAN CITY.—ARMORY OPERA HOUSE (C. L. Balch, manager): The Missouri Girl Oct. 30; fair house, giving satisfaction. Ellis Minstrels 20, 21.

VINCENNES.—MCMILLAN'S THEATRE (Guy McMillan, manager): Old Rube Tanner 4. The Telephone Girl 7.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): White's Faust Oct. 25; S. R. O.; excellent performance.

WARASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Fadtette's Women's Orchestra Oct. 26; crowded house; pleasing audience.

GOSHEN.—IRWIN OPERA HOUSE (Frank J. Irwin, manager): A Trip to Chinatown Oct. 30; good performance. Gilmore's Band canceled.

DECATUR.—DOENES' OPERA HOUSE (J. W. Doenes, manager): Faust Oct. 26; fine performance; packed house.

NEW HARMONY.—THRALL'S OPERA HOUSE (Thomas Mumford, manager): Londo Taft Oct. 23, 24.

CONNEYSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Don't Tell My Wife Oct. 31; excellent performance; good house.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Morrison's Faust 4.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Beggar Prince co. 2-4.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Russo and Holland's Minstrels Oct. 24; S. R. O.; audience pleased. Ewing Taylor co. 30-4.

LEHIGH.—RIQU (Rosen, manager): Kempton Comedy co. 15-17. Jolly Old Chums 22.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain and Co., managers): Jefferson De Angeles Oct. 26 in The Jolly Musketeers to a large and brilliant audience, which manifested its approval by frequent outbreaks of applause. A strong cast, superb stage settings, and beautiful costumes combined to make the performance eminently satisfactory. De Angeles was at his best, but did not monopolize the honors. They were shared by Gracie Van Stoddard, Maud Hollins, Harry McDonough, and Hubert Wilke. Edith R. Spencer in a splendid performance of Paul Kaurer 25, to a moderate house. Lane, and other capable people. What Happened to Jones 30 to fair business. Ada Craven and Anita Bridges scored hits. A Female Drummer 3. The Great Northwest 4. Robert B. Mantell 6.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Clara Throp in a very appreciative audience; the star also presented an after-piece by herself, entitled The Truant Spouse; she received several recalls, and with a little stronger supporting co. both performance and star would have been very acceptable. Kelly and Mason in An Easy Mark 28; excellent business; John H. W. Byrne and Herbert E. Denton made hits. Robert B. Mantell in The Dagger and the Cross 30; appeared to the best advantage; he has in recent his support is very strong. What Happened to Jones 2. The Bride Elect 3. A Female Drummer 4. The Little Minister 7.—ITEM: Manager round trip in a houseboat from Clinton to Paducah, Ky.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Primrose and Dockstader's Minstrels to capacity Oct. 27; fine performance. A Hot Old Time 28; good performance; good house. What Happened to Jones 1. Robert B. Mantell 3. The Bride Elect 4.—GRAND OPERA HOUSE (William Foster, manager): Under the Dome 23-25; good co.; fair house. Uncle Josh Sprucey 26-28; 4. good business; excellent audience. An Easy Mark 29. 3. 4.—AUDITORIUM: Dark.—MIRROR THEATRE (J. F. Connolly, manager): Dark.

WARSHAW.—OPERA THEATRE (E. C. Spers, manager): William Owen co. Oct. 23-25 in

David Garrick, Richelieu, and Romeo and Juliet; fair business; satisfactory audience. A Hot Old Time 26; packed a well filled house. Stetson's U. T. C. 28; S. R. O. Uncle Josh Sprucey 30 was well received by a large audience. Robert B. Mantell 1. Paul Kaurer 3. Shepherd's Minstrels 4. Hermann's Minstrels 7. The Little Minister 9. Aunt Jerusha 10. Human Hearts 14. Brown's in Town 16. The Great Northwest 18.

OTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Nell Litchfield and good co. in Uncle Josh Sprucey played a crowded house Oct. 24. Edith Spencer, Isabel Pengra, and strong co. in Paul Kaurer had rainy night, but good house 26. An Easy Mark 1. Aunt Jerusha 4. Hermann's Minstrels 6. A Merry Chase 11. The Little Minister 20.—ITEM: A strong local co. is preparing to present The Mikado at the Grand in November.—The local Elks began a handicap billiard tourney Oct. 30.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): A Female 24; runner Oct. 23; drew a big house, and every one voted Johnny Heener a good fellow; James K. Smith, Oscar Fisman, and Willie Sweetnam were excellent in their parts, and Harry Ledell and Nellie O'Neill introduced many good specialties. The Bride Elect 2. Busby and Brothers' Minstrels 4. The Little Minister 6. Hermann's Minstrels 9. The Great Northwest 11. Brown's in Town 13. The Jolly Musketeer 14.

DAVENPORT.—BURTS OPERA HOUSE (Chamberlain, Elmer and Co., managers): Jefferson De Angeles in The Jolly Musketeer Oct. 25 drew a full house and pleased. Gracie Van Stoddard was especially well received. Primrose and Dockstader's Minstrels 26; good sized audience; best of satisfaction. An Easy Mark 27; light business. A Female Drummer 28; packed house. The Bride Elect 1. Rents-Santley co. 2. Robert B. Mantell 4. The Great Northwest 5.

GRINNELL.—AUDITORIUM (William Dean Howells, lecturer on Heroes and Heroines of Fiction before a fine audience Oct. 28. PRESTON'S OPERA HOUSE (Harry Preston, manager): Stetson's U. T. C. 27; excellent performance; well filled house. Walters and Farnham's Monte Cristo 28; co. above average. Human Hearts 10. The Little Minister 11. Brown's in Town 13. The Jolly Musketeer 14.

OSKAHOUSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Monte Cristo 1; good business. Paul Kaurer 4. Aunt Jerusha 6. Shepherd's Minstrels 8. The Little Minister 10. The Great Northwest 13. Pete Peterson 14. The Village Postmaster 15. The Concord Concert co. is being organized here by L. Davis, for a tour through Texas and California.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): What Happened to Jones Oct. 31; good business; excellent performance. Paul Kaurer 2. Robert B. Mantell 3. Shear's Stock co. 6-11 canceled. Brown's in Town 14. Scalchi Concert co. 18. Morrison's Faust 20. Murray and Mack 22. Hans Hanson 30.

BOONE.—ARIES OPERA HOUSE (Ben Wiley, manager): Monte Cristo Oct. 24; good business; good performance. William Owen in Richelieu, David Garrick, Hamlet, and The Lady of Lyons Oct. 26-28; large and enthusiastic audience. Stetson's U. T. C. 30.

MCGREGOR.—THE BERGMAN (Edward Bergman, manager): Robert B. Mantell in The Dagger and the Cross Oct. 27; S. R. O. Mr. Mantell was called before the curtain after each act. Hans Hanson 2. William Owen 13. 14.—ITEM: Gil Gillette, of Lemmon's Circus, is home for the winter.

DECORAH.—GRAND OPERA HOUSE (Wesley and Bear, managers): The Little Minister 3 canceled. Brown's in Town 18.—STEYER'S OPERA HOUSE (George Higgins, manager): Shepherd's Minstrels Oct. 28; good business; good co. 6-11 canceled.

GLENWOOD.—NEW GLENWOOD THEATRE (C. G. Hanson, manager): Squire Haskins; or, Silver Shield, Oct. 24, 25, gave satisfaction to fair business. A Merry Chase 2. St. Perkins 6. Hans Hanson 14. Monte Cristo 15.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Robert B. Mantell in The Dagger and the Cross Oct. 31; large and appreciative audience. Shepherd's Minstrels 2.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): The Married Men Oct. 28; crowded house; good co. William Owen 1. 2. Hans Hanson 6. Silver Shield 9.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Under the Dome Oct. 28; good business and satisfaction given. Frank E. Long co. 6-11. Martin's U. T. C. 6. Two Married Men 18.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Monte Cristo 8. A Merry Chase 9. Scott's Minstrels 13. Uncle Seth Haskins 17. Pete Peterson 21.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): Clayton's Minstrels Oct. 13; good house; poor performance. Colonel L. F. Copeland lectured 25; full house.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Murray and Mack Oct. 27; crowded house; good performance. Shepherd's Minstrels 3.

KEOKUK.—OPERA HOUSE (Chamberlain, Harrington and Co., managers): Paul Kaurer Oct. 25; big business. His Better Half 26; fair business. The Great Northwest 3. Humpty Dumpty 4.

WINFIELD.—GRAND OPERA HOUSE (Lou Thorne, manager): The Fish of Mr. Fresh Oct. 23; packed house. The Fish of Mr. Fresh Oct. 23; packed house. The Fish of Mr. Fresh Oct. 23; packed house.

RED OAK.—EVANS THEATRE (Frank Hathaway, manager): Squire Haskins co. in Squire Haskins and Pick's Bad Boy Oct. 26, 27; business good.

IOWA FALLS.—COWAN'S OPERA HOUSE (E. O. Ellsworth, manager): Silver Shield 6. The Great Northwest 13.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): William Owen 10, 11. A Bunch of Keys 15.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): Uncle Josh Sprucey Oct. 31.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): St. Perkins Oct. 31. Squire Haskins 1. A Merry Chase 6.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Two Merry Tramps Oct. 23, 24; good business; good co. 6-11 canceled. The Merry Tramps were clever. The feature of the performance was the trick bicycle riding of Lefever. Richards and Pringle's Minstrels 25; S. R. O.; good performance. Joshua Simpkins 26-27; fair business. G. F. Anderson, (manager): Don't Tell My Wife Oct. 31; excellent performance; good house.

PROFESSOR WILHELM VON DAHLIN in concert 26. Professor Von Dahlin is one of Topeka's leading musicians and was ably assisted by his pupils in entertaining a good audience.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amory Gibson, manager): Kempton Comedy co. Oct. 9-14 in The Black Flag, The Silver Lining, The Blue and the Gray, The Mysterious Mr. Black, Discreet and The Rights in a Barroom; performances good; business fair. John Dillon 26 in Bartlett's Road to Seltzerville; business fair; audience pleased. Richards and Pringle's Minstrels 28; good house; good performance.

FUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Patricia Concert co. Oct. 25; good business; pleasing audience. Joshua Simpkins 28 gave performance to large house. A Hot Old Time 10. Maloney's Wedding 11. Jeannette Lewis co. 12, 18. Under the Dome 21. McCarthy's Minstrels 24. Scott's Minstrels 27.

PARSONS.—EDWARD'S OPERA HOUSE (Howard Graves, manager): Remember the Maine Oct. 26; moderate business. Hermann's Minstrels 27; delighted a large audience. Wood and Ward co. 12, 13. What Happened to Jones 1. Jeannette Lewis co. 12, 18. Under the Dome 21. McCarthy's Minstrels 24. Scott's Minstrels 27.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Greville Hill, manager): Joshua Simpkins Oct. 25; co. and business good. Two Merry Tramps 26; fair business. The Heart of Chicago 1. A Hot Old Time 3. How Smith Met Jones 4. The Pay Train 6. The Wheel of Fortune 7.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Britannia co. in a house and performance. The Palace 28 canceled. Joshua Simpkins 31. Ottumwa Male Quartette 3. Jeannette Lewis co. 6-11. John Dillon 13. Side Tracked 16. Under the Dome 22.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Hermann's Minstrels Oct. 28; large house; audience pleased. Remember the Maine 28; good house; co. fair. At Gay Corner Island 31. The Heart of Chicago 4. McCarthy's Minstrels 7. Chattanooga 8. Jolly Old Chums 10. The Stowaway 11.

METCHESSON.—OPERA HOUSE (W. A. Lee, manager): Lahad's Faust Oct. 25; packed house; audience pleased. Return date 1. Alabama 27; good co.; deserved better business. A Hot Old Time 9. John Dillon 11. Frederick Ward 13. Paul Gilmore 15. Paul Kaurer 15. Scott's Minstrels 18.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dear Hearts of Ireland Oct. 23; good house; good performance. A large house greeted Richards and Pringle's Minstrels 26; pleasing performance. Stetson's U. T. C. 28. The Stowaway 28.

ATMANSWORTH.—THEATRE (John Seaton, manager): Richards and Pringle's Minstrels to a large and pleased house Oct. 23. The Purple Lady attracted a fair audience 27; excellent co. A Hot Old Time 1. Chattanooga 2.

WELLSFORD.—WOOD'S OPERA HOUSE (Richard and Martin, managers): Chattanooga Oct. 28; fair house; co. pleased fairly. Lahad's Faust 31. John Dillon 3. Joshua Simpkins 6. McCarthy's Minstrels 15. Paul Gilmore 17.

WHITNEY.—CRAWFORD THEATRE (E. L. Marling, manager): Dear Hearts of Ireland Oct. 25;

poor performance; fair business. Chattanooga 27. performance and business. Alabama 30. Richards and Pringle's Minstrels 31.

LEAVENWORTH.—THE NEW CRAWFORD (M. J. Cunningham, manager): The Purple Lady Oct. 20; good business. Moving Pictures 28; well attended. The Merry Tramps 29; fair business. A Hot Old Time 2.

OTTAWA.—BOHRBAUGH THEATRE (G. F. Kaiser, manager): Joshua Simpkins Oct. 24; fair performance; light business. Two Merry Tramps 27 canceled on account of the death of Manager E. H. Rohrbach. Hermann's Minstrels 28.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): Alabama Oct. 28; pleased a fair audience. Richards and Pringle's Minstrels 2. Folk Miller 17.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): John Dillon's Bart's Road to Seltzerville Oct. 27 to good business; co. good. Chattanooga 31.

LYONS.—BUTLER OPERA HOUSE (F. R. Lutz, manager): A crowded house greeted Alabama Oct. 26; excellent production. Joshua Simpkins 1.

NEWTON.—RAISDALE OPERA HOUSE (W. J. Punt, manager): Chattanooga Oct. 28; good co.; good house. Richards and Pringle's Minstrels 1.

KENTUCKY.

WAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): My Friend from India Oct. 26; performance excellent; co. deserved better house. Morrison's Faust 30; fair business; good audience. Russell's Comedians 10. Ferguson Brothers' co. 13-18.

MT. STERLING.—GRAND OPERA HOUSE (N. A. Wilkerson, manager): Wine, Woman and Song Oct. 25; excellent performance; fair house. My Friend from India 30; fine performance; good audience. Russell's Comedians 10. Ferguson Brothers' co. 13-18.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Holden Comedy co. Oct. 25, 26 and 28 in Inside Track, The Denver Express, and vaudeville; performance good; packed house. Morrison's Faust 1; packed house.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): McCarthy's Minstrels Oct. 24; good business; audience pleased. South Before the War 26; topheavy house; satisfactory given.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): My Friend from India Oct. 27; fine performance; large audience. A Husband on Salary 1.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): Wine, Woman and Song Oct. 24; good business; performance first-class; audience pleased. Russell's Comedians 10. Ferguson Brothers' co. 13-18.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Remember the Maine Oct. 30; fair business; performance good. Scalchi Opera co. 3.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): My Friend from India 1. Williams Comedy co. 6-11. Nashville Students 23.

ELKTON.—WELLS' OPERA HOUSE (H. Goodman, manager): Hawthorne Sisters Oct. 26; crowded house; performance excellent.

SEVENSET.—GEM OPERA HOUSE (E. L. Ogden, manager): All Taylor 2. Russell's Comedians 6.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): The Merry Tramps Oct. 23, 24, 25, 26, 27, 28, 29 in Shadows of a Great City, fair house and performance. The Turtle & The Mysterious Mr. Bugle 3.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): My Friend from India opened our season Oct. 29, 30; fair business. Mahara's Minstrels 4, 5.

THIBODAUX.—OPERA HOUSE (F. L. Knobloch, manager): Mahara's Minstrels Oct. 26; S. R. O.; performance fair.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hoxford, managers): The King of the Opium Ring Oct. 27, 28, could stand much improvement; attendance good. Frankie Carpenter co. week 30-4 in Pawn Ticket 216, Mugg's Landing, The Strange Adventures of Miss Brown, The Great Brooklyn Handicap, Bob, The Ranch King, Struck Gas, and The Light on the Point, to large houses. Waite's Stock co. 6-11.

PORTLAND THEATRE (M. J. Garrity, manager): The Real Widow Brown 26-28; excellent co.; big business. Biograph 30-1 to enthusiastic audience. The Span of Life 3. 4. Jessie Harcourt co. 6-10, presenting The Captain's Mate, Love and Law, Sin to Sin, Fair Deal, and The Alderman, and Phoenix the California Detective.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Jessie Harcourt Comedy co. closed Oct. 28, having presented to packed houses during the week The Captain's Mate, The White Slave, Love and Law, The Bard of Gold, O'Neil's The Race for Gold, The Girl I Love, and The Two Orphans; best of satisfaction. Gorman's Alabama Troubadours opened 30 for three nights and pleased a big audience. The co. generally is good, and James Reed, Charles Sport, S. T. Findlay, Hattie May, Little Rose, and Little Phil are especially so.

BATH.—COLUMBIA OPERA HOUSE (Olive Moses, manager): Jessie Harcourt co. opened Oct. 30 for a week to capacity. Plays: The Captain's Mate, Love and Law, Myrtle Fawn, The Race for Gold, O'Neil's The Girl I Love, The Two Orphans, and Phoenix the California Detective. The Girl I Love, The Two Orphans, and Fair Play. Devil's Auction 9. The Sleeping City 20.

HIDDEFORD.—CITY OPERA HOUSE (E. W. Seeland, manager): The Jolly Musketeer Oct. 26; large audience; poor performance. The King of the Opium Ring 30; large audience; performance good. The Dazzler 30; Devil's Auction 19. The Sleeping City 15. Way Down East 20.

ROCKLAND.—FARWELL OPERA HOUSE (H. H. Crockett, manager): The Real Widow Brown 30; S. R. O.; performance excellent. Rogers-Griley Concert 31 to capacity; audience pleased. Devil's Auction 8. The Dazzler 11. The Sleeping City 14.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbur A. Shea, manager): The Race for Gold Oct. 27, 28 to capacity. Gorman's Alabama Troubadours 4-6. The Real Widow Brown 8.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): We-Tens of Tennessee played a good house Oct. 26, 27, 28, 29, 30. The Dazzler 4. The Sleeping City 13.

MOULTON.—MUSIC HALL (Mr. Frisbie, manager): Frost Stock co. Oct. 23-25.—OPERA HOUSE (W. T. French, manager): Bennett's U. T. C. 28.

OLDTOWN.—CITY HALL (Ortis Woodman, manager): The Span of Life looked for 28, canceled. The Dazzler 6. Minstrels 13.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): The Span of Life Oct. 30; pleased a good-sized audience. Hoyt L. Conary 7.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (McJilmer Brothers, managers): Eloy Stock co. closed a week's engagement Oct. 28; S. R. O. entire week. Under the Dome 1. Fair and good business. Big Sensation co. 31. International Operatic co. 1. Bon Ton Stock co. 6-11. Mittenhall Stock co. 13-18.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles H. Puttner, manager): International Operatic co. Oct. 31; satisfactory performance; fair audience. St. Plunkard 4. That's the Minstrels 9. Finnigan's Ball 14. Next Door 15. Bon Ton Stock co. 30-25.

FREDERICK.—CITY OPERA HOUSE (F. T. Riles, manager): The Prodigal Father Oct. 28; small audience

The Hustler 8. The Christian 18.—GRAND OPERA HOUSE (see Gutter, manager): Triple Alliance 4.

GRAND RAPIDS.—POWERS (O. Stair, manager): The Little Minister Oct. 28; the co. gave a very poor rendition of the play, much to the disappointment of the large audience. 4.—ITEM: The Christian 10, 11.—GRAND (O. Stair, manager): A Man of Mystery 29-1 to good sized houses; play and co. fair. Rose Melville 2-4.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): A Trip to Chinatown Oct. 24; fair house, musical numbers good. Oct. 25, 26, 27, 28, 29, 30, 31, 1900. Relation delighted a large audience; Miss Lila Converse was very pleasing. The Little Minister 26. Morrison's Faust 28 pleased a large house. The Showaway 31. Frank Daniels 1. Arizona 2.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Minnie's Imperial Stock co. closed a successful week Oct. 28, having played Eagle's Nest, Dr. Jekyll and Mr. Hyde, The Heart of the Storm, Northern Lights, Driven from Home, Fies in the Web, and Young America Abroad. Over the House 2.

MUSKOGEE.—OPERA HOUSE (Cayan and McGraft, managers): Marks Brothers' Comedy and Vaudeville co. Oct. 23-30 pleased good business in Paradise Regained, Major's House, The Tramp, The Harvest of Sin, and Somebody's Daughter. Will continue 30-4.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Morrison's Faust to fair business Oct. 27. Arizona 2. The Showaway 31. The House of the Dead 30. Faust, was the guest of friends while in the city.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): A Hot Old Time Oct. 25; performance fair; fair house. Morrison's Faust 28 gave satisfaction to good sized audience. The Showaway 31. The House of the Dead 30. Faust, was the guest of friends while in the city.

COLDWATER.—TIMB'S OPERA HOUSE (John T. Jackson, manager): W. H. Powers in Shamus of the Sixth Oct. 26; excellent business; pleased audience. The Showaway 31. The House of the Dead 30. Faust, was the guest of friends while in the city.

OWENSBORO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): Morrison's Faust Oct. 25; S. R. O. A Hot Old Time 2.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Arizona Oct. 27; fair business; play an excellent hit. Over the House 2.

ATLANTA.—CHERRY HILL'S OPERA HOUSE (R. E. Smith, manager): A crowded house enjoyed A Trip to Chinatown Oct. 28.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): His Excellency the Governor 18. The Christian 18.

MARSHALL.—NEW EAGLE OPERA HOUSE (Watson and Hamilton, managers): At Play Ridge 9.

MINNESOTA.

OWATONA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Robert R. Mantell presented The Daguer and the Camera Oct. 28; good business. The Daguer and the Camera 28. The Daguer and the Camera 28. The Daguer and the Camera 28.

WABASH.—WARD'S OPERA HOUSE (R. W. Ward, manager): Two Married Men Oct. 27; large audience; good business. The Daguer and the Camera 28. The Daguer and the Camera 28. The Daguer and the Camera 28.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Two Married Men Oct. 28; good business. The Daguer and the Camera 28. The Daguer and the Camera 28. The Daguer and the Camera 28.

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house will close, so that a heating plant may be put in, and will reopen on 10 with the Woodward Stock co. for ten weeks.

HELENA.—WING'S OPERA HOUSE (E. T. Wilson, manager): Grant's Opera co. in Wank Oct. 24; performance good; crowded house. Modjeska in Mary Stuart 26; performance excellent; crowded house. Flanagan's Fall 28. A Romance of Conscience 30. Hubert's concert co. 2. St. George's Hussy 4. A Milk White Flag 13.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Murray and Mack in Flanagan's Fall Oct. 26; fair house; excellent performance. A Romance of Conscience 28. Good house; pleased audience. Nashville Students 4. A Stranger in New York 13. Pudd'n-head Wilson 15.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (G. S. Hefflerlin, manager): Flanagan's Fall Oct. 24; good performance. Georgia's Minstrels 27. Small house; fair performance. A Stranger in New York 10. Pudd'n-head Wilson 14. Human Hearts 28.

MISSOULA.—UNION OPERA HOUSE (John McGuire, manager): In Old Kentucky Oct. 25; crowded house. Grant's Opera co. in Wank 28 delighted a good house. St. George's Hussy 1.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehring, managers): A Hot Old Time Oct. 25; up-to-date farce; good business. Flanagan's 400 21. Lambshead Opera co. 1. 2. William Dean Howells 1. Paul Gilmore 4. A Romance of Conscience 27. Small house; fair performance. A Stranger in New York 10. Pudd'n-head Wilson 14. Human Hearts 28.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): The Heart of Chicago drew a large and pleased audience Oct. 24. The Pay Train and the Wheel of Fortune co. 25. 26. reported closed at Lincoln 25. A Merry Chase 27. cancelled. Local minstrel to fair business 28. The Glad Hand 30. cancelled. Under the Dome 31. Paul Kanter 7. Harry's Minstrels 11. The Great Northwest 13. The White Slave 4. Martin's U. T. C. 18. Human Hearts 18. Gilmore's Band 18. Chase-Lister co. 20-21.

FAIRBURY.—OPERA HOUSE (Humphreys and Gregory, managers): A Hot Old Time Oct. 25; splendid performance; good business. The Merry Vagabonds 28. Under the Dome 31. Paul Kanter 7. Harry's Minstrels 11. The Great Northwest 13. The White Slave 4. Martin's U. T. C. 18. Human Hearts 18. Gilmore's Band 18. Chase-Lister co. 20-21.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Joshua Simpkins Oct. 25; good house. The music was excellent; a redeeming feature of the performance. Kline's Lyndine Cinematograph co. well received by a fair sized audience. Under the Dome 31. Paul Kanter 7. Harry's Minstrels 11. The Great Northwest 13. The White Slave 4. Martin's U. T. C. 18. Human Hearts 18. Gilmore's Band 18. Chase-Lister co. 20-21.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (J. J. Bartebach, manager): The Daguer and the Camera Oct. 23-28; fair business; satisfaction given. Plays presented: The Big Bonanza. His Brother's Wife. In Arkansas. What Happened to Smith. A Chicago Boy. The White Slave. The White Slave 4. Martin's U. T. C. 18. Human Hearts 18. Gilmore's Band 18. Chase-Lister co. 20-21.

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Bells 4. The Sidewalks of New York 10. Initial production of Make Room for the Ladies 11.

ASSURY PARK.—PARK OPERA HOUSE (W. H. Hooton, manager): The Irish Alderman 18. The Chain of Destiny 24, 25.

HOBOKEN.—LYRIC THEATRE (H. P. South, manager): Daughters of the Four Oct. 28-1 opened to S. R. O. 28. fair. Peck's Bad Boy 2-4. Two Little Vagabonds 5-11. Irving Place Theatre co. 13-14.

LAKEWOOD.—ACADEMY OF MUSIC (J. R. Dickinson, manager): Kidnapped in New York Oct. 6. Sun Brothers' Minstrels 14. Muldon's Picnic 22.

BRIDGEPORT.—MOORE'S OPERA HOUSE (W. J. Moore, manager): The Gema closed a week Oct. 28 to a crowded house. Will's Comedy co. 3-4.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Little Trifle Oct. 28; good performance; big house. A Jay in New York 7.

NEW MEXICO.

ALBUQUERQUE.—NEW ALBUQUERQUE THEATRE (Charles F. Riggs, manager): Dark.—Orchestra Hall (Charles F. Riggs, manager): Carrington Greater America co. 4.

LAS VEGAS.—DUNCAN OPERA HOUSE (R. C. Pittenger, manager): Georgia Minstrels 9. Natural Gas 15.

NEW YORK.

SYRACUSE.—WISTING OPERA HOUSE (M. B. Wisting, manager): The Little Minister Oct. 27, 28, and gave satisfaction. It is one of the brightest farces ever seen here and a worthy successor to The Man from Mexico. William Gillette and a splendid co. attracted good patronage in Sheddock Holmes 30, 31; 32. Why Smith Left Home 4. 7. Walsh McDowell co. 8. 9.—STABLE THEATRE (Sam S. Shubert, manager): Tell Gate Inn 28-30; good performance; fair business. Through the Breakers attracted well and pleased 30-1. A High Toned Burglar 2-4. The Cherry Pickers 5-6. Stetson's U. T. C. 9-11. DONFER THEATRE (A. G. Galt, manager): The King of the Opium Ring 4. 7. Walsh McDowell co. 8. 9. Tell Gate Inn 28-30; good performance; fair business. Through the Breakers attracted well and pleased 30-1. A High Toned Burglar 2-4. The Cherry Pickers 5-6. Stetson's U. T. C. 9-11. DONFER THEATRE (A. G. Galt, manager): The King of the Opium Ring 4. 7. Walsh McDowell co. 8. 9. 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11



THE FOREIGN STAGE.

THE STAGE IN PARIS.

La Bonne Hotesse is Unsavory—New Plays, Revivals and Coming Productions—Notes.

(Special Correspondence of The Mirror.)

PARIS, Sept. 29.

Five theatres have reopened since my last letter—two with new plays, two with revivals, and one with a continuance of a last season's success. The new plays are *La Bonne Hotesse*, at the Vaudeville, and *La Mouche*, at the Palais Royal. By neither of them is the dramatic literature of France enriched in the smallest degree.

La Bonne Hotesse is an unwholesome a parody of moral degradation as I have seen in an experience of several years as a Paris playgoer. It may be true, as the authors, MM. Janvier and Baillet, claim, that the scenes and characters are taken from life. That such conditions and persons exist is no secret, but that is no reason for exposing them, in more or less alluring fashion, to the gaze of the public. The "heroine" of this work is a rich baroness of middle age, who has led a life of pleasure and dissipation, and who, now that her charms have slipped away, satisfies her craving for vice by drawing into her net younger and prettier women, preferably married, and encouraging them in transgressions with a set of utterly unprincipled men that haunt her house. The woman takes a devilish delight in thus promoting infidelity. As may be imagined, the actions and conversation of such a band are anything but edifying. We are treated to discussions of perverted social problems, reasoned in that sort of "philosophy" that makes virtue a mockery and decency a jest. Through this muddy slough there runs the story of a young woman who, by the machinations of "la bonne hotesse," is about to deceive a devoted husband, but is saved by a lucky chance from the advances of a disreputable old roué. Disgusted with her glimpse of gay life, she returns and is reconciled to her husband. The company acquitted themselves of their unpleasant task quite well, but the play was received, I am glad to say, with scant favor.

All Palais Royal farces are fashioned from the same clay. *La Mouche*, the new production at that house, exhibits the inevitable marital infidelity, the usual impossible complications and the customary torrid dialogue and situations. Lieutenant Margency is making love to the wife of his friend Brizard, prefect of police, and she has agreed to a rendezvous at a suburban restaurant. Now it happens that Margency has rallied Brizard upon the incompetency of the police, and Brizard had offered to bet that one of his detectives could "shadow" Margency for a day and give an account of his movements in minute detail. Margency takes the bet, although the day selected is that of his appointment with Madame Brizard. He keeps the rendezvous, being confident of eluding the sleuth. There also appear at the restaurant, which is the scene of the second act, another couple, Madame Alice Pitouzel, a friend of Madame Brizard, and her lover, one Des Gattieres. Also there turn up MM. Brizard and Pitouzel and all the other characters and a scene of confusion ensues, the details of which would take a column to unravel. Finally Margency and Madame Brizard escape without their affair being discovered by the prefect, who displays a stupidity that takes one's breath away. By a lucky accident the detective's report, that would have opened the eyes of the deceived husband, is not read, so that all ends happily. The utter silliness of the farce forces one to laugh in spite of one's self, but the whole story is so hackneyed that one does not feel repaid for witnessing the performance. The personnel of the Palais Royal company has been changed considerably since last season. A welcome newcomer is M. Hamilton, who did such good work at the Cluny last year. He is now distinguishing himself as Des Gattieres. Others prominent in the cast are MM. Raimond, Boisselot, Lamy, and Hurteaux, and Miles. Medal, Guinault, and Marsan.

The two revivals are *Le Roi Koko*, at the Dejazet, and *Les Mousquetaires au Convent*, at the Gaité. *Le Roi Koko* is one of Alexander Bisson's earlier works, and is a really amusing affair that has the additional merit of decency. It is acted well and is drawing good houses. *Les Mousquetaires au Convent* has not been so successful. It is a pleasure to listen to Louis Varney's tuneful score, but the libretto is flat, stale and unprofitable, and the acting is by no means satisfactory. Preparations are now under way for the revival of *La Belle Hélène* at this theatre.

The Variétés reopened with Henri Lavedan's audacious comedy, *Le Vieux Marcheur*, that ran a good part of last season. This brilliant piece of nastiness is as potent a magnet as ever, for the theatre is filled each night.

Augier's *Maitre Guerin* was put on at the Français the other evening, and proved a most unhappy choice. The production, though a sumptuous one, had a very chilly reception, and deservedly so, for at this day the old play seems unconsciously tedious. It is not likely to be seen again.

The Odéon, newly decorated and furnished, will reopen to-morrow night with *Ma Bru*, and, as a novelty, Daniel Riche's one-act, *La Visite*. At the République this evening, *L'Auvergnate*, a melodrama, will be presented for the first time. The Olympia starts its season to-morrow with a bill that promises much.

On Sunday we will be us to the Bouffes Parisiens to see the premiere of *La Demoiselle aux Camélias*. On Oct. 5 comes Coquelin's appearance as Chicot in *La Dame de Montsoreau* at the Porte Ste. Martin. During the week we also will have Leoncavallo's *La Bohème* at the Renaissance (postponed from to-night), and *Plaisir d'Amour* at the Cluny. The critic's lot is not an easy one in these days.

The cast of *La Belle Hélène* at the Variétés will be a notable one. Madame Simon-Girard will be Hélène; Mile. Lavallière, Orestes; Mile. Demarsy, Parthenis; M. Brasseur, Menelaus; M. Baron, Chalcas; M. Guy, Agamemnon, and M. Yvain, a new tenor, Paris. A bevy of English dancers, by the way, have been engaged for the ballet. This is indeed taking coals to Newcastle.

As stated in these letters some time ago, Georges Ohnet's *Au Fond du Gouffre* will follow *La Dame de Montsoreau* at the Porte Ste. Martin. Coquelin does not appear in this play. Other works that may be produced are Harancourt's *Jean Bart* and Moreau's *Le Grand Juge*. Coquelin also contemplates reviving *Les Misérables* and *Paul Delair's Palais*.

It would seem that Paris soon will be bereft of

all her leading actors. Rejane started for foreign parts last week, Mounet-Sully followed suit, and Sarah Bernhardt is also afar. Jane Hading threatens to take to the road again, so the best we can do is to cling to Coquelin, Jeanne Granier, and Yvette Guilbert.

Oct. 16.

First in interest among the events of the past fortnight, which has been one of unusual activity at our theatres, was the revival of *La Dame de Montsoreau*, at the Porte Ste. Martin. In this play Coquelin takes the role of Chicot, the famous jester of the court of Henry III. The play was first produced in 1860, when Meline scored a triumph as the jester, who was a combination of fool and hero. Coquelin plays the part most effectively, yet in his conception of it there is too much of the hero and too little of the fool. While no performance of this gifted actor could be inartistic, the present portrayal will not rank among his best. Among the other players, Desjardins as the King and Mile. Esquilar as Diane de Meridor did conspicuously good work. Handsome mountings and costumes were a feature of the production. However, like most of the Dumas plays, *La Dame de Montsoreau* has lost its attraction for many of us.

Leoncavallo's *La Bohème*, a novelty here, was produced at the Renaissance on Oct. 10. Naturally it was compared with Puccini's *La Vie de Bohème*, produced at the Opéra Comique last season, both works being based upon Henri Murger's novel. On the whole, the verdict favored Signor Leoncavallo, who has caught perfectly the spirit of the story. In the first two acts, at the Café Momus and Mimì's reception, his score is of a riotous abandon and gaiety. The last two acts are devoted to the quarrel of Musette and Marcel, and finally the death of Mimì. The music for this half of the opera is in pronounced contrast to that which precedes it. It is passionate and sad, and of exquisite beauty. The composer is also the librettist, and has done this task well. Musette and Marcel are made the principal characters, but Mimì, Rodolphe, Shauvard and the rest, although subordinate, are clearly drawn. The interpretation was in every way excellent, and the success of the opera was indisputable.

Frou Frou has been revived at the Français; Mile. Lara being the latest Gilberte. Unfortunately, she proved unequal to the part, giving a performance that was occasionally effective, but generally untrue to the character. M. Desmonnes, a graduate of this year's Conservatoire, was successful as De Valreux. The best work of the evening was done by Mile. Lecomte as Louise.

Plaisir d'Amour, the new farce at the Cluny, has won a popular success, but I confess it strikes me as pretty silly trash. I quail before the task of detailing its countless complications, which are of the wildest and most extravagant order. The Cluny company, however, gives a capital rendition of the farce, which is by Maurice Froyez and "Georges Colias."

Excepting the delightful music of Edmond Milla, there was naught to praise in *La Demoiselle aux Camélias*, a stupid travesty that had a brief and inglorious career at the Bouffes Parisiens. The management have wisely withdrawn the play, substituting for it the popular *Veronique*.

At the République, a new melodrama, *L'Auvergnate*, is drawing well. The cinematograph is one of its "sensational" features.

Daniel Riche's *La Visite*, which is now on in front of Ma Bru at the Odéon, is a clever comedy-act, and has made quite a hit.

That malodorous production, *La Bonne Hotesse*, will make way at the Vaudeville on Thursday for *Belle Maman*, a comedy by Victorien Sardou and the late Raymond Destandes, once done at the Gymnase. The change will be acceptable. On Friday, Robinson Crusoe will have its premiere at the Châtelet. On the same evening *Mam'zelle Bon-Cœur* will succeed *Cogne Dur* at the Ambigu. The Gymnase will not reopen until Nov. 5, when Maurice Vaucaire's *Petit Chagrin* will be seen for the first time. *L'Inviolable* is in preparation at the Palais Royal. Massenet's *Cendrillon* will soon be revived at the Opéra Comique.

Bolossy Kiralfy's spectacle, *L'Orient*, will be taken off in a few days, and the Théâtre Géant Columbia will close for a time. The pecuniary success of the spectacle hardly can have been great. The expenses were enormous, and the attendance not what was expected. During the Exposition the place should attract the crowds.

Emile Marck, formerly manager of the Odéon, died on Oct. 6. T. S. R.

THE STAGE IN BERLIN.

Duse Triumphs as Cleopatra—Zaza's Successor—News of the Day.

(Special Correspondence of The Mirror.)

BERLIN, Oct. 9.

After several weeks of wandering I return to find not only leafless trees and chilling east winds, but all the theatres open and doing enormous business. I am in time to see the latter half of Duse's engagement at the Lessing, which, I need not tell you, has been unusually successful. Besides Camille and Magda, we saw her for the first time in Dumas' *La Femme de Claude* and Shakespeare's *Cleopatra*.

Duse made us believe Cesarine a living being, a thing which only a woman of her genius could accomplish. Of her *Cleopatra*, it is a triumph! The scene with the messenger in the second act was a masterpiece of passion and suppressed force. And, above all, she was the fascinating woman. Was the play cut and were the scenes shifted here and there? Well, yes, and in a manner that might not meet the approval of a Shakespearean scholar. And, we are bound to add, not a little fault could be found with the stage-management and the company, but the role of *Cleopatra* stood out like a statue of Michael Angelo, perfect in proportion and grace. Duse's "favorite public," as she calls the Berliners, gave her the just appreciation she deserved. She "tried us" with *Cleopatra*, as she expressed it, and now that the venture has proven so successful, she says she is coming back to us next year, she hopes, with a Shakespearean repertoire, and if possible the first part of Goethe's *Faust*.

The notorious Mrs. Ebbsmith, given at the Lessing recently, met with scant favor. The translation was made by Hans Meery, formerly stage-manager of the theatre.

On Aug. 28, being the one hundred and fiftieth anniversary of the birth of Goethe, every theatre in the land gave a series of this master's plays,

with such success that, at some theatres, they were repeated two, three and even four times. Thus the daily menu of the public has been Iphigenia, Torquato Tasso, Egmont, Clavigo, and Faust. Rather substantial diet, I should remark. The best Iphigenia in Berlin was that given at the Schauspielhaus, but the Faust performance at the Berliner outdid any other representation of that drama in Berlin.

Last week we had the three hundredth performance in Berlin of Max Halbe's drama, *Youth*, at the Residenz Theatre, where five years ago it had its first representation. The actors who played it at that time, Fri. Mayburg, Herren Rittner, Bienenfeld, Jarno, and others were gathered together once more, and gave a most finished rendition of their old roles.

Two new plays at the Schauspielhaus have met with success. One was *Caub*, a historical drama in five acts by Walter Bloem, a hitherto unknown author, but if we may judge of this work, one of decided talent. *Caub* deals with the Franco-Prussian war, is historically correct, and, more than that, of decided dramatic interest. It was beautifully staged, as is everything at this theatre, and well acted by a large cast. Hermann Faber's *Eternal Love* was the other novelty, which, though rather ambitious in treatment, can scarcely be called more than an ordinarily fair work.

The Berliner Theatre, which has recently celebrated the one hundredth performance of *Zaza*, has just found a like drawing card in Henrik Christiernsen's *Dolly*. This comedy in three acts, translated by Emil Jonas, is a favorite play of the King of Sweden, and has already celebrated its one hundredth performance at the Court Theatre in Stockholm. *Dolly* has lived since childhood with the celebrated young painter, Professor Stolpe. She has been his comrade and friend. The girl's father is a count, her mother is a nobody. The count is now married, and the Countess, an impossible woman, finds out about little *Dolly* and decides to take her from her "immoral" surroundings. *Dolly* fights against it, and at last, with the naïveté we find only on the stage, proposes to Stolpe that he marry her. Stolpe loves her, but the play must not be stopped after the first act, so Stolpe says politely, "Get thee hence."

Poor *Dolly* takes up her abode with the impossible Countess. She bewitches the Count, and, after turning everything inside out generally, runs away to Stolpe, who marries her. Gisela Pahlen (*Dolly*) and Albert Bassermann (*Stolpe*) act with skill and effect.

The two Imperial theatres, the Opera and the Schauspielhaus, have undergone a few changes this Summer. The Schauspielhaus is the proud possessor of a rain machine, not to be used as a stage accessory but in case of fire. It was duly tested recently by the captain of the fire department, who informs us that by turning the crank he can have the whole stage under water in from three to six seconds. The members of the company are taking swimming lessons and buying life-preservers.

Germany is sending you two of her favorites this season, one being no less a personage than the great little Agnes Sorma, who has added to her repertoire a new one-act play by Carl Gottfried Reuling, called *A Good Brother*, which is said to be exceptionally strong. The other is Felix Schweighofer, who will play a six weeks' engagement in New York at the Irving Place Theatre, Philadelphia and Chicago. He is taking with him, besides a goodly repertoire of charming comedies, all his magnetism and subtle pathos.

There was an interesting jubilee at the Burg Theatre while I was in Vienna last week, in honor of the head property-man, Carl Michely. Michely has held this position for fifty years, serving under ten different directors, Holbein, Laube, Wolf, Halm, Dingelstedt, Wilbrandt, Sonenthal, Foerster, Burchard, and Schletter. More than this, Herr Michely has never been absent a day from his post, and if one may judge by his present appearance, he will be on duty for many a year to come. L. H.

THE STAGE IN ITALY.

Papadopoli's Hundred Years—Duse May Play Lady Macbeth.

(Special Correspondence of The Mirror.)

ROME, Oct. 20.

The oldest actor of the Italian stage, and perhaps of the world's stage, celebrated his one hundredth birthday in Verona on Sept. 30, and his friends got up a private entertainment for his benefit. For this poor man, after having amused three generations of his compatriots, and having played the leading parts in the best plays of Italian and foreign authors, was never able to provide for his old age, and is now in an asylum. Not a princely home, but an asylum for the poorest of the aged poor.

The name of Papadopoli brings back the history of the Italian stage of seventy and more years ago—years in which there were more tears than smiles; for the Italian stage, during those seventy years, grew gradually weaker and weaker, dramatically speaking. Stars like Ristori, Rossi, Salvini, and other great artists have tried in their day to raise Italian dramatic art to the level of the foreign stage, but have failed, notwithstanding all the talent they lavished in their endeavors, and at the present moment there are not a half dozen Italian dramatic authors whose plays would draw an audience for two nights in any American or English theatre.

Poor Papadopoli was essentially a comic actor, and he gained the public's sympathies the moment he showed himself. Until his eightieth year he was a tall, fine-looking man, rather stout than otherwise. Now he is a short, spare man, seeming almost as if he had shrunk within himself like a telescope. In his prime he was a voracious eater, devouring in one meal a whole lobster, a roasted fowl, a rib of beef and no less than fifty roasted chestnuts! And he could eat as much again for supper, after the play was over! He never knew what indigestion meant, and was ready for rehearsal in the morning as bright and fresh as a boy. Even now, at one hundred years of age, he is wonderfully young in intelligence and memory, and can still amuse his friends with anecdotes of the nomad life that he shared with such men as Vestris and Taddel, whose pupils were Dondini and Caloud, all long since dead, though their master still lives in an asylum, a kind of workhouse. Poor Papadopoli, may his friends still be able to make his last hours more comfortable for him!

Mendelssohn's *Athalia* has been given with enormous success in Naples, Florence, and other

cities of Italy, and we are promised a hearing of it in Rome about Christmas.

Novelli has been giving his *Papa Lebonard* in Bologna and has been successful there as everywhere. I do not care for the play, there is no human interest in it, but in Novelli's hands it is one of the most wonderful performances I have ever seen. Novelli has played the part nearly two hundred times. He might visit the United States with only that one play in his repertoire, but he is almost equally great in other plays, and, like Coquelin, is unique in monologues. He wants to found a "House of Goldoni" in Rome, on the same principles as the "House of Molière" in Paris, and is willing to provide the foundation funds for it. Ravenna has been particularly fortunate in securing both Gustavo Salvini and Zaccanti for its two theatres. There is quite an excitement in the town, which is now divided into "Salvinites" and "Zaccanti-ites"! I remember a similar combination once at La Scala, in Milan, where two famous dancers had been engaged. They danced on alternate nights, and each had her party. So, if A. were recalled twice, B. on the following night, would be recalled three times. A. would then have four calls, and the night following, B. would have five calls! And this went on increasing every night, until forty and fifty calls were eventually scored, and then the police had to interfere by forbidding calls altogether. But the manager made a fortune. It mattered not what operas he produced—no one went to hear them. Every one went for the ballet, and nothing else. Nowhere is the ballet so popular as in Italy, and nowhere is it better given. There are no classic dancers, either, to be compared to Italian dancers, I believe, trained from childhood in the celebrated dancing schools of Milan.

Quite a romantic incident happened to a *cantante* singer and dancer a few days ago. She was returning home in a carriage, and was accompanied by her husband and the pianist, when the carriage was stopped and four men tried to drag the poor woman out. The husband and the pianist strove to interfere, but were so ill-treated that they could only shout for help. Fortunately their shouts were heard, and some guards appearing opportunely arrested three of the men. One, however, escaped. Of course this has proved a splendid advertisement for the little lady, who is now quite a celebrity in her way.

Uilisse Barbieri, author of the most ferocious melodramas of the Italian stage, is seriously ill in Turin, and as, like most Italian dramatists, he lives almost in poverty, the Government has granted him a subsidy which, it is hoped, will carry him through his illness. But imagine a man who has worked thirty years and whose plays are given all over Italy being so poor that he is obliged to accept charity from his Government!

I have no new play to report, but we are promised one by Rindi and Turchi, *The Idiot Millionaire*. It is adapted from the French.

The Congress of Orientalists has brought a Roumanian dramatic authoress to Rome. Her name is Smara Gheorghin, and she is a very good-looking woman, besides being a poetess, dramatist and correspondent for Roumanian papers. She is, moreover, vice-president of the Peace League, and as she has a wonderful command of language she makes converts wherever she goes. Her poetry must be very good, for it reads well even in translation. Her most successful drama is *Mirza*. It is in five acts, and has been enthusiastically received in Roumania. She says that Roumanians are very fond of Italy, and especially of Rome. "We are Romans, you know," she says, and to prove this she with other enthusiastic Roumanians have laid a wreath at the base of Trajan's Column, in the Trajan Forum.

A bronze bust has been erected to Gallina, in the Venice Museum. It was given by the friends who still mourn his untimely death. Gallina may be called the successor of Goldini, for he wrote only on Venetian life and in Venetian dialect. Some of his plays, however, have been translated into pure Italian. No man, perhaps, was ever so enamored of the theatre as was Gallina, and his dream was to unite dramatic incidents with simplicity of diction. In fact, all his plays are nature itself, and some of them, such as *The Eyes of the Heart* and *Granny's Sweetheart*, are triumphs of art. But even Gallina had many and many delusions, nor could all his talent save him from poverty at last. He died young, but had lived long enough to know the most cruel struggles of life, and was ever fighting between work and want. And yet he was gifted with most generous qualities. I remember offering to work out his plays in English and asked his terms. "What you will," he answered. That reply was the man. He was poor and cared not for high fees so long as he could work. Perhaps it was fortunate for himself that he did little young. His memory well deserves the little bronze bust that loving hands have erected to him in the civic museum of his beloved native town.

Duse says that her dream now is to play *Lady Macbeth*. And she should play it magnificently. I would give much to see her in the sleep-walking scene. And you? S. F. Q. R.

THEATRICALS IN AUSTRALIA.

Fire Destroys the Sydney Tivoli—Secret Service Withdrawn—Other Bills.

(Special Correspondence of The Mirror.)


SYDNEY, Sept. 12.

Early this morning Harry Rickards' Tivoli Theatre and Hotel were burned out, and except the orchestral instruments and business books nothing was saved from the theatre. The hotel came off better. The total loss is put down at \$25,000. Harry Rickards is at present in your country picking up talent for his various Australian ventures. To-night the Tivoli company will appear at the Palace Theatre, which they will probably occupy until the Tivoli is rebuilt. This theatre, originally known as the Garrick, was built on the site of the old Academy of Music, where Emerson's American Minstrels first appeared in Australia. The Garrick was opened by Olga Nether sole and Charles Cartwright in Moths.

The Flying Jordans are back in Sydney and open on Saturday next with a hippodrome, circus and vaudeville entertainment.

Williamson and Musgrove will produce *The Christian* for the first time in Australia on Sept. 23. Secret Service has not fulfilled my prediction that it would have a long run, and on Saturday makes room for a revival of *Pygmalion* and *Galatea*, with Thomas Kingston and Henrietta

FLORENCE ROCKWELL.



Florence Rockwell, as Gloria Sherman, an enthusiastic art student, showing real power in high comedy, touching the range of pathos, created a most favorable impression (With Sol Smith Russell in Uncle Bucks). Philadelphia Telegraph.

DELLA ROCCO: Alexandria, Ind., Nov. 7, Lebanon 10.
Oct. Va., Nov. 7, 8, Mason City 9, 10.
EVANGELINE AUSTIN LADIES' ORCHESTRA (A. D. Cameron, mgr.): Salem, Mass., Nov. 6-11, Brockton 12-18, Taunton 20-25.
FOX BROS.' "MYSTIC WORLD": Princeton, Ill., Nov. 7, 8, Morrison 9, Savanna 10, 11.
GILMORE BAND: Elgin, Ill., Nov. 10, Fremont, Neb., 18.
GRIFFITH (Hypnotist): Loveland, Col., Nov. 6-11, Ft. Collins 13-18.
HARPER, BORRATS (Illus. Lectures): Lovell, Mass., Nov. 16, 28.
HERDMAN, LEON (Magician): Thurman and Gorman, mgrs.: Marshalltown, Ia., Nov. 7, Des Moines 8.
HILLYER'S WONDERS (Clark Hillyer, mgr.): Spencer, Ia., Nov. 7, 8, Mason City 9, 10.
KELLAR (Magician): Huntington, Pa., Nov. 6-11.
KLINE'S LUMIERE CINEMATOGRAPH: Lincoln, Neb., Nov. 6-8, Omaha 9-11, Plattsmouth 13-15, St. Joseph, Mo., 16-18.
KNOWLES, TIE (Hypnotist): J. H. Gilpin, mgr.: New Ulm, Minn., Nov. 6-11, Waseca 16-18.
KONORAH (Max and William Berol, mgrs.): En route through Japan and China.
LAFAYETTE: Chicago, Ill., Nov. 6-11.
MARO (Magician): Huntington, Pa., Nov. 7, Honesdale 8, Trenton, N. J., 9, Passaic 10, 11.
MELISS SISTERS: Macon, Ga., Nov. 7.
NASHVILLE STUDENTS: Grafton, W. Va., Nov. 7, 8, Elmira 8, Davis 9, Keosau 10, Winchester, Va., 11, Harpersburg 13, Staunton 14, Hinton, W. Va., 15, Montgomery 16, Charleston 17, Huntington 18, Mt. Sterling, Ky., 20, Paris 21, Winchester 22, Richmond 23, Lancaster 24, Danville 25.
NASHVILLE STUDENTS (Theatrical): J. A. Brehany, mgr.: Townsend, Mont., Nov. 7, Mayaville 8, Helen 9, Boulder 10, Butte 11, Anaconda 13, Deer Lodge 14, Stevensville 15, Hamilton 16, Missoula 17, 18, Spokane, Wash., 20, Nelson, B. C., 21, 22, Rossland 23, Northport, Wnash., 24, Colville 25.
FABERY WSKI, IGNACE: New York city Dec. 12.
Philadelphia, Pa., 14, New York city 16, Richmond, Va., 18, Washington, D. C., 19, Boston, Mass., 22, 20.
PAGES, FLE: Henderson, Ky., Nov. 6-11.
PARKINS, EDE: Marshall, Mo., Nov. 9, Mexico 10, Centralia 11, Claremont, Ark., 15, Little Rock 16.
SEVEN ALL: Kane, Pa., Nov. 6-11, Austin 13-15.
TRANSATLANTIC SPECIALTY: Wausau, Wis., Nov. 6-13.
THELEF ALLIANCE (Al McLean, mgr.): Grand Rapids, Mich., Nov. 5-8, Columbus, O., 13-15, Dayton 16-18, Chicago, Ill., 27-Dec. 2.

CORRESPONDENCE.

(Received too late for classification.)

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (J. L. Douglas, manager): Charles Coghlan Oct. 21 in The Royal Box: generous patronage and applause. The Turtle drew big houses 25 and proved entertaining. The Mysterious Mr. Bugle had fair business and pleased 26. The Three Musketeers 27, Wang 28, Bachelor's Honeymoon 1, London Life 2, Dear Old Charley 4, Otis Skinner 4, The Sporting Duchess 5, Richards and Pringle's Minstrels 9, Corinne 13, 14. —AUDITORIUM (Ben S. Theiss, manager): Ex-Governor Bob Taylor lectured to a large gathering 21, Night Owls 27, 28. Klint-Hearn co. 30-4. —SEAFLEET HALL (Claude Senis, manager): A large audience greeted Valentine Abbott, mandolinist, 21. —LICEUM (J. K. White, manager): Robert J. Burdette delivered an interesting lecture 17 to a good house. —JEFFERSON THEATRE (J. L. Douglass, manager): Work progressing very rapidly on this new theatre, which is being built by J. R. and C. J. Smith, of this city. It will be on the ground floor, have a seating capacity of 2,000, and in cost and beauty will rank with the best playhouses in the South. —ITEMS: Under the liberal management of Ben S. Theiss the Auditorium is enjoying large patronage. —Walter D. Lindsay has been appointed press agent of the Auditorium. —Before the opening of another season at East Lake a new and modern Summer theatre will have replaced the present playhouse. —Dr. O. P. Fitzsimmons, rector of St. Mary's Church, this city, has been appointed chaplain of the Actors' Church Alliance of America, this district.

ARKANSAS.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): Side Tracked Oct. 24, fair house; performance fair. Ward and Vokes in The Floor Walkers 25; crowded house; performance excellent. Skipped by the Light of the Moon 30. All 6, Field's Minstrels 31. Roland Reed 1.

CALIFORNIA.

SAN BERNARDINO.—OPERA HOUSE (Martha Kephner, manager): Henry's in Town Nov. 15, Richard and Pringle's Minstrels 18.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Peck, manager): Why South Left House 6, A Hot old Time 18.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): The Turtle to a good house Oct. 20, Lewi Morrison in Frederick the Great 27, S. R. O.; audience delighted. Because She Loved Him 30 2.

GEORGIA.

AMSTERDAM.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Night Owls Oct. 23, fair and delighted audience. Otis Skinner in The Liar 25 large audience. Washburn's Minstrels 8. Danvers Russia 9.

MIDNIGHT IN CHINATOWN A HIT.

The original production of Midnight in Chinatown occurred at the Chicago Academy of Music Oct. 24. The house, packed both daytime and night, was almost duplicated all the week. The play promises to be big success from the box office point of view, and must have pleased the people, for there was a continuous advance sale. It is not a Chinese drama, but one as is laid in the Chinese quarter of San Francisco. Financiers enhances the beauty of the production, and cast far above the average cleverly interpret their many strong characters. After a few weeks in New York the company will come directly East.

TELEGRAPHIC NEWS

CHICAGO.

Forecast of the Week—Plays and Players—Random Gossip.

(Special to The Mirror.)

CHICAGO, Nov. 4.

This has been a decidedly lively week here at the theatre, what with Olga Nethersole in Sapho, Richard Mansfield in repertoire, The Great Ruby at McVicker's, and His Excellency the Governor at the Columbia. The business has been enormous. Miss Nethersole produced Clyde Fitch's dramatization of Daudet's "Sapho" for the first time on any stage at Powers', and the next day it snowed. The local critics differed about the play, but all agreed that it was magnificently staged and that the fair star accomplished wonders. I venture the opinion that it will be a popular success, especially at matinees. Since the first night the house has been sold out at every performance. This is Miss Nethersole's last week and she will be followed next Monday evening at Powers' by Nat Goodwin and Maxine Elliott in The Cowboy and the Lady.

Clyde Fitch, by the way, is very much in evidence hereabout these days. We have had his Sapho and Ben Brummell this week and are to see his Goodwin play next week.

Among the club guests present at the October dinner of the Forty Club at the Grand Pacific last Tuesday evening were Colonel Charles Page Bryan, United States Minister to Brazil; Edwin Stevens, John Glendinning, F. Newton Lindo, Fred Thorne, Sheridan Block, Barney Reynolds, W. G. Stewart, Arthur Clark, W. N. Griffith, and Ernest Hastings.

A well-known bookmaker at the Harlem race track has just published an interesting work entitled "The Life of Punch Wheeler." Mr. Wheeler declares, by the way, that if Cornelius Vanderbilt does not contest the bill he will never speak to him.

Mr. Mansfield has been turning people away at the Grand Opera House all week. Next Monday evening Mrs. Modjeska, supported by John E. Kellard, will begin an engagement, during which we shall see Mary Stuart, Macbeth, Much Ado About Nothing, Gringore, and The Ladies' Battle.

His Excellency the Governor said farewell at the Columbia to-night, and to-morrow James T. Powers opens in A Runaway Girl for two weeks.

The leading dramatic company of Japan have been here for two weeks and have given several matinees at the Lyric. It is a wonderful organization that all lovers of dramatic art should see. The company is on the way to the Paris Exposition.

There is no apparent let-up in the wonderful business of The Great Ruby, and McVicker's is crowded at every performance by an enthusiastic audience.

Robert Fitzsimmons, heavy leading man, who has been at the Lyric all week, goes over to the Academy of Music to-morrow, following Midnight in Chinatown, and up at the Alhambra on the Waiwahi will be succeeded by Devil's Island.

The Friday afternoon concert of the Theodore Thomas Orchestra are largely attended by player folk who love good music, and yesterday many of the profession were in the house. The concert was repeated to-night before a large audience.

The stock at the Dearborn is doing some very ambitious work and "getting away with it," too. To-morrow The Mesqueders will be followed by The Countess Gucki.

La Boheme in English has been the hit of the Castle Square Company's season at the Studebaker this week. Next Monday evening it will be followed by The Chimes of Normandy.

May Hooper, leading lady of the Hopkins stock, will be given a chance to-morrow, when Fanchon will follow Northern Lights.

On the Suwanee River succeeds His Better Half at the Bijou to-morrow afternoon, and at the Great Northern, which is doing a wonderful regular business. A Trip to Chinatown will follow Hanlon's Superba.

The bustling James W. Morrissey has arranged a great bill for the Actors' Fund benefit, which occurs at McVicker's on the afternoon of Nov. 9, thereby celebrating my fortieth birthday. Mrs. Modjeska, Maxine Elliott, Nat Goodwin, James T. Powers, Harry Gilford, Robert Fitzsimmons, and others from fourteen companies, that number 45 people, will appear.

Manager Grau's season of grand opera begins at the Auditorium one week from Monday with Tannhauser, and during the first of the three weeks' season Carmen, The Huguenots, Mignon, Lohengrin, Faust, and The Marriage of Figaro will be sung.

Next Wednesday and Friday Vladimir de Pachman will give two recitals at Central Music Hall.

E. W. Krackowizer, acting-manager of The Choir Invisible, left the company here and is now on the staff of the Inter Ocean. Clarence Fleming, business manager, has also left the company.

"A Chicagoan" in Kansas City sends me the names of Carrie Joy and Helina Alloy, now playing in Kansas, for the sourette album. They would make good police court names.

Jim Love's "real Chinese Joss" is still en route. It has not reached me yet. On Aug. 29 he sent "Punch" Wheeler a postal card from Hong Kong, China, on which he wrote: "Have expressed you a real two thousand year old Joss. He is a corker. 'Biff' Hall's letters are read in China, but the Englishmen over here don't understand how a judge of the United States Supreme Court finds time to write letters for a theatrical paper." I think that Love has been "joshing" us both, or else the customs officers interfered and there was trouble between Love and duty.

A Sixth Ward Irishman, dressed in his Sunday best, met one of the old ladies of his neighborhood the other day, and, noticing that he was lit up brighter than usual, she asked him what he was doing. "Shure, Ol'm on the jury," he replied. "An' is it hard wuruk bein' on a jury, Tim?" she asked, and he replied, "On'y whin there's Orishmen on both sides of the case." "Biff" HALL.

BOSTON.

Bills for the Week—Programmes Current and to Come—Notes.

(Special to The Mirror.)

BOSTON, Nov. 4.

Next week will be an interesting one in many respects to Bostonians, but the chief importance will be attached to the reopening of the Columbia under a new regime. The house was tried as a home for polite comedy of the highest class, but the public failed to go there. Then popular prices were worked with little better success, but now the right sort of entertainment seems to have been devised, and the advance sale for The Man in the Moon, Jr., with Sam Bernard and Fay Templeton at the head of the cast, has been something tremendous. The house has been entirely reconstructed from top to

bottom and is now one of the most beautiful theatres in the entire city. It will be run as a music hall.

The Empire Theatre Company, with William Faversham and Jessie Millward, will come to the Hollis in Lord and Lady Algy.

Andrew Mack will begin his annual engagement at the Boston Museum, appearing in The Last of the Robans.

Sag Harbor will be continued at the Park, where James A. Herne has found it one of the most successful plays that he has ever given here.

Three Little Lambs will continue its success at the Tremont, and Arizona will not be seen there for some time to come.

The Heart of Maryland, with Lillian Lawrence in Mrs. Leslie Carter's old part, will be put on at the Castle Square.

The Evil Eye will have its first Boston engagement at the Grand Opera House, where spectacles are always popular.

Anna Held will conclude her engagement at the Boston and Papa's Wife should continue the success which it has made.

The Eagle's Nest will be the play at the Bowdoin Square, while the other half of the stock will go to the Grand Dime in Under the Gaslight.

E. N. Catlin, the leader of the orchestra at the Tremont, has the sympathy of his friends in the death of his wife, which occurred this week. The simple funeral services were held at his home on Warren Avenue Thursday.

Frank Norcross gave T. B. Lothian a novel souvenir last week in the shape of an admission ticket to the Museum that was twenty-three years old. Mr. Norcross was once an usher there and it was a novel experience for him to come back and be in front as a manager with At the White Horse Tavern.

A number of changes will be made in Papa's Wife next week. Eva Davenport will replace Isabelle Evesson, who goes to another Brady and Ziegfeld company.

Charles Mackay had his first rest for quite a time by being out of the bill at the Castle Square this week. He has deserved the little vacation by his faithful and excellent work in so many characters.

Mildred Holland showed her versatility by alternating the characters of Fan Fan and Helene d'Armont in Two Little Vagrants at the Grand Opera House, and Neva Harrison also came in for praise through this change of characters.

Lewis C. Straug, dramatic critic of the Journal, in the author of "Our Famous Actresses," issued this week by L. C. Page and Company, of this city.

They had a great scare at the Park the other night, when the baby that plays such an important part in Sag Harbor failed to put in an appearance. Finally, just as a search party had started out, the mother arrived and blandly remarked that she "guessed" that her clock must be wrong. The property understudy did not get a chance to appear.

It was queer that the Journal team should win the Boston Theatre cup in the annual shoot of the Boston Press Rifle Association this week. The theatre and the paper have had some differences of opinion for several years, and the friends of both now express the hope that the prowess at the range may lead to the resumption of relations which will be of mutual advantage.

Leonora Bradley is now restored to perfect health and is appearing with greater effect than ever at the Castle Square.

A well-known newspaper man of Boston is at work on a dramatization of "No. 5 John Street."

C. A. Banlett is going to instruct the Cadets for the fencing scenes of R. A. Barrett's new extravaganza, which is a burlesque of The Three Musketeers.

Dr. T. L. Jenks, a personal friend of Isaac B. Rich, was present in court Oct. 31 to hear the trial of a case in which the latter was interested and fell dead from heart disease. The death was a great shock to all Boston, for the deceased was very well known.

John Blair and his company will give an afternoon performance of El Gran Galeoto at the Tremont Nov. 21, when The Rights of the Soul will also be acted.

F. W. Noxon, the "Man with the Lognetto," of the Record, says: "It is seldom that any announcement of more than four lines comes to this office from a theatre in such shape that it can possibly be published without rewriting."

Election night next week will have little effect upon the Boston playhouses, and not one has advertised the reading of election returns between the acts.

The bank officers will have their performance of A Prince of Bohemia at the Grand Opera House week of Jan. 8, or about a month ahead of the Cadet theatricals.

Extravaganza promises to have close rivalry during December if In Gay Paree, Chris and the Wonderful Lamp, Little Red Ridinghood, and Three Little Lambs are all seen here at the same time.

Phila May, who now exhibits her cleverness in The Sunshine of Paradise Alley, was the guest of the Playgoers at their last dinner.

Captain Hand, of Sag Harbor, the man who suggested to James A. Herne his idea of Captain Dan Marble, was in Boston this week and saw himself in the play at the Park, after which he was entertained at dinner by Mr. Herne.

JAY BENTON.

PHILADELPHIA.

Quaker City Attractions—Announcements for This Week—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Nov. 4.

The general business of our theatres for this week has been only fair, the attractions offered lacking novelty. This, however, is not the case with the popular priced houses, or those devoted to vaudeville, that have had big patronage since the inauguration of the season.

Francis Wilson in Cyrano de Bergerac closes this evening his two weeks' engagement at the Broad Street Theatre, which has been a great disappointment to every one concerned. It would be a wise move to drop this failure and reproduce some of Mr. Wilson's former successes. Trelawny of the Wells Nov. 6 for two weeks. Maude Adams Nov. 20.

Because She Loved Him So opens its third week at the Chestnut Street Theatre on Monday.

The Bostonians at the Chestnut Street Opera House have attracted fair houses in The Serenade. For their last week The Smugglers of Bayader is announced for only three nights and Robin Hood the rest of the week. Chris and the Wonderful Lamp Nov. 13. The Only Way Nov. 27.

A Wise Guy proved a great attraction this week at Gilmore's Auditorium. The house was crowded at every performance. It is one of the best and most attractive farce-comedies seen here this season. McFadden's Row of Flats 4-11.

The Park Theatre has an excellent programme for next week in The French Maid with the same company that made a big hit at Gilmore's Auditorium two weeks ago. The theatre is doing an average good business, and under the management of Bard

Worrell is popular with traveling combinations and amusement patrons.

Spriting Life has strong drawing qualities and remains at the Walnut Street Theatre for the coming week. Viola Allen Nov. 13 for six weeks.

Durban and Wheeler, the enterprising managers of the Girard Avenue Theatre, are entitled to great praise for their liberal policy of presenting noted attractions at popular prices. In spite of all kinds of weather The Banker's Daughter crowded the pretty theatre to the doors. Next week, Too Much Johnson. Week Dec. 4 a play never before presented in any popular priced house is announced. Alberta Gallatin, the new leading woman, is already a great favorite.

Forepaugh's Theatre continues in its successful career. The Electrician filled the house at every performance this week. Next week, In Mizoura, with John J. Farrell and Carrie Radcliffe in the leading roles. George Leacock, in addition to his many duties, has assumed the management of the stage.

Edwin Arlyn in Zorah, a play of Hebrew persecution in Russia, is the announcement for Nov. 6 at the National Theatre. The company includes Edwin Arden, Herbert Carr, Horace Leins, Max Pigman, Rebecca Warren, Helen Hastings, and Edith Wright. The Standard Theatre is doing a good business with stock and vaudeville. Master and Man Nov. 6-11.

A Grip of Steel is the offering at the People's Theatre Nov. 4-11. J. K. Emmet and Lottie Gilson Nov. 29.

Dumont's Minstrels at the Eleventh Street Opera House for coming week will present a new Dumont sketch on the cake walk and in addition to the Midway Exposition burlesque. Business is large.

Selli Simonson, the orchestral leader, who went with the Southwell Opera company to San Francisco, has returned to the city and opened a musical studio.

The vaudeville at the Grand Opera House is one of the great successes of the season. Every week an enjoyable programme of clean, interesting and pleasing novelties is given to crowded houses. This week the marvelous fire dances by Ida Fuller have received much applause. The bill announced for the coming week includes Maggie Cline, Cressy and Dayne, Favor and Sinclair, Kelly and Ashby, La Petite Mignon, Jack Marshall's Quintette, Wartenberg Brothers, McMahon and King, Carmelita and Rafael, Harry Edson and his dog, Marshall and Darling, and Howe and Scott.

Keith's Theatre continues to attract crowded houses. Milton and Dolly Nobles, Baby Lund, the Mouliere Sisters, Badini and Arthur, Wormwood's dogs and monkeys, the Gipsy Quintette, McBride and Goodrich, Roberts and Doretta, the Raymond Musical Trio, Joe Goetze, Freeze Brothers, C. F. Forrester, and the biograph.

The National Exposition is doing well. The management have decided to close the exposition Dec. 2. Musical attraction for week of Nov. 6 the Banda Rossa.

S. FERNBERGER.

WASHINGTON.

Next Week's Bills—A Journal for Chorus Girls—John Blair's Productions.

(Special to The Mirror.)

WASHINGTON, Nov. 4.

The announcements at the theatres for next week are The Bounders at the Columbia Theatre, Phroso at the New National, Belle Archer in A Contented Woman at the Lafayette Square, West's Minstrels at the Academy of Music, Miner and Van's Bohemian Burlesques at the Lyceum, and vaudeville at the Grand and the Bijou.

A pleasing incident of several of the performances of Shore Acres this week at the Academy of Music was the presence of a number of clergymen of this city. Special invitations were issued to them.

Managers Luckett and Dwyer, of the Columbia Theatre, have a new deal on hand which considerably widens their field of operations. They have secured the rights for territory not conflicting with that held by John B. Doris and about Thanksgiving will launch another in Paradise company. The people are now being engaged. Bert Riddle will be the business manager.

John Blair will present at the New National Theatre a series of five matinee performances of modern plays, one each month, immediately after their presentation in New York at the Carnegie Lyceum. The first play will be El Gran Galeoto, which will be given on Nov. 29. The performances will commence at 4 o'clock and last until 7. George P. Ennis, of this city, is associated with Mr. Blair in the local management.

Edward H. Allen, formerly manager of the Grand Opera House and Glen Echo, has located in Boston as a theatre programme publisher, of which industry Mr. Allen had the monopoly in this city several years ago.

The Elks' memorial services will take place Sunday night, Dec. 3, at the Columbia Theatre. J. F. Baumgarten, of Staunton, Va., and Hon. C. F. Joy, of St. Louis, will deliver the eulogies.

Marion Cullen, who was called to her home by the serious illness of a relative, returned to the cast of Shore Acres Wednesday night, resuming the part of Helen Berry, which had been played most acceptably during her absence by Rachel F. Blake.

James K. Collier was a caller during the week.

Ridge Waller, treasurer of the Lyceum Theatre, has started the publication of a new theatrical paper called The Chorus Girl. It contains a list of the American chorus girls, giving their description and experience, and a list of all chorus girls who are at liberty. It is mailed to all combinations. Mr. Waller says that the publication will be invaluable as a reference, as it will make managers, representatives, or agents thoroughly acquainted with the qualifications of every chorus girl on the list.

H. F. Seymour, publisher of The American, a daily newspaper at Manila, P. I., and also lessee and manager of Zorilla Theatre there, is in Washington attending the conference of the Philippine Commission. Mr. Seymour, on his return to Manila, will take out an American vaudeville company and in the near future will send to the United States for a tour a native Filipino brass and string orchestra of over one hundred pieces.

The new comedy, Make Way for the Ladies, will be presented at the Columbia Nov. 13.

JOHN T. WARDE.

ST. LOUIS.

Next Week's Bills—The Castle Square Company—Performance by Students.

(Special to The Mirror.)

ST. LOUIS, Nov. 4.

To-morrow night Frank Daniels is announced to appear in The Amer at the Century.

Richard Mansfield, who will appear at the Olympic Theatre next week, will present Cyrano de Bergerac

on Monday, Tuesday and Wednesday and The First Violin the rest of the week.

The season of the Castle Square Opera company at Exposition Music Hall will begin on Monday evening with the production of Faust. The chorus has been rehearsing for the past week and the principals arrived on Tuesday. Manager Southwell is well pleased with the advance sale of tickets, and the season will start off with good support.

The bill for the Columbia Theatre next week includes Lillian Burkhardt and company, Hilda Thomas, the Cardowies, Zeno, Karl and Zeno, Banks and Nona Winter, Mills, Raye, Maude Courtney, Rosa Lee Tylor, Frye and Allen, May Evans, the Behan Trio, and the kindredome.

At the Grand Opera House next week the attraction will be Hurly Burly. Among the artists in the cast are Sylvia Thorne, Cook and Sonora, Sadie Harris, Hart and Williams, and Nellie Scharff.

Havin's Theatre will have Remember the Maine as its bill next week.

Fanchon the Cricket will be the bill at Hopkins' Imperial. Among the vaudeville acts will be The Girl with the Auburn Hair and Ella Moxter, a St. Louis girl.

At the Standard Theatre Clark Brothers' Royal Burlesquers will appear.

The Grand Opera company appeared at the Olympic Theatre this week, commencing Wednesday night. Mme. Calvé appeared on the opening night in Carmen, although she was suffering with throat trouble. She managed to get through the performance, leaving out the high notes. The programme for the rest of the week was carried out. The attendance was quite large.

A prize will be awarded to the patron of the Imperial who selects the best title for an unknown play to be produced by the stock company in a few weeks. A committee of newspaper men will act as judges.

Ruth Gale, a pretty St. Louis girl, has been added to the stock company at the Imperial and will make her first appearance to-morrow.

Guy Lindsey and a number of his pupils gave a performance at the Fourteenth Street Theatre last night. The plays presented were The Open Gate, Don Cesar de Bazan, and Who's to Win Him. Among those who took part, besides Mr. Lindsey himself, were Velma Pike, Evelyn Parsons, Blanche Rhodes, Joanna Patterson, Winifred Seiman, Lillian Reed, Alice Hamilton, and Mes-srs. Powell, Evers, Harvey, Thorne, Whiting, and O'Madigan. A large audience was present.

W. C. HOWLAND.

BALTIMORE.

French Opera—Music Hall Improvements—Popular Priced Opera Coming.

(Special to The Mirror.)

BALTIMORE, Nov. 4.

Willie Collier, in his latest comedy success, Mr. Smooth, will be the attraction at Ford's Grand Opera House next week. West's Minstrels have enjoyed an excellent week's business and have presented as good a performance of minstrelsy as has been seen here for a long time.

At the Academy of Music next week Chris and the Wonderful Lamp will be presented, with Jerome Sykes and Edna Wallace Hopper in the cast.

The New York Lyceum company in Trelawny of the Wells has highly entertained large audiences during the week, the performance being in every respect delightful.

Williams and Walker will appear at the Holiday Street Theatre on Monday evening. The Sorrows of Satan has proved a drawing card this week.

The bill for the coming week at the Lyceum is Charley's Aunt. The Last Word, which is the play now running, has met with a favorable reception at the hands of the Lyceum's patrons. Sarah Truax has acquitted herself with great credit in the difficult role of Baroness Vera Boranoff. John W. Albaugh, Jr., was very clever as the unconsidered trifle, Alexander Airey, as was John T. Craven and Moses Mossop.

Baltimore society turned out en masse to witness the first performance on Wednesday evening last of the French Grand Opera company at the Music Hall. The opera presented was Il Trovatore, which was sung by the following cast: Count di Luna, MM. Occellier, Ferrando, Javid, Manrico, Prevost; Ruiz, Billy; Leonora, Mmes. Dolska; Inez, Froidorot; Azucena, Laffon. The chorus was well drilled and effective. The principal numbers of the opera were splendidly rendered and the artists were again and again recalled. During the remainder of the week The Huguenots, Romeo and Juliet, and William Tell were produced, with Faust as the attraction for to-night.

Last Wednesday evening was the first opportunity the patrons of the Music Hall have had to witness the great improvements that have been made in that very attractive auditorium, and favorable comment on every side proved their appreciation of the efforts of Manager Strakosch in this direction. The hall is now admirably adapted to the presentation of opera.

The first concert of the season by the Boston Symphony Orchestra will be given at the Music Hall on next Tuesday evening, Nov. 7. The soloist will be Mark Hambourg.

Finnigan's Ball will be the attraction next week at the Auditorium Music Hall. Belle Archer has been very successful during the current week in A Contented Woman.

The Milton Aborn Stock Opera company will begin a lengthy season of grand, standard and comic opera at the Music Hall on Nov. 11. For admission to these performances popular prices will be charged, the schedule being fixed at 25, 50 and 75 cents for reserved seats. The seating capacity of the Music Hall is so great that money can well be made at these prices.

HAROLD RUTLEDGE.

CINCINNATI.

Popularity of the Pike—The Grand Opera Company's Season—Other Announcements.

(Special to The Mirror.)

CINCINNATI, Nov. 4.

The wonderful Kellar, the magician, is to be the attraction at the Grand for the week beginning Monday. There is always an immense contingent of theatregoers who never tire of watching the fascinating and mysterious arts of legenddom in which Kellar is such an adept. There will doubtless be excellent houses throughout the engagement.

To-morrow afternoon the Pike Stock company will be seen in a play which promises to test its capability to the utmost. It is A Wife's Peril, in which Mrs. Langtry starred in this country several years ago. The Pike is now the happy possessor of a regular clientele, and all the members of the stock company seem to be personal favorites with the patrons. The Walnut has a very strong bill for the coming week, beginning Sunday, in J. K. Emmet and Lottie Gilson, who will produce Fritz in a Madhouse. The support has been carefully chosen. Beginning next Thursday night Grau's Metro-poli-

tan Opera Company will give a season of three nights and one matinee of opera at Music Hall. The repertoire will be Carmen, Lohengrin, Faust, and Il Barbiere di Siviglia. All the stars of the company will be heard, including Calve, Edouard De Reszke, Bauermeister, Van Caeteren, Suzanne Adams, Schuman-Henk, Olitzka, Sembrich, Saleza, Devries, Van Dyck, Plancon, Campanari, Salinger, and others. There has been an immense advance sale.

Sowing the Wind will be given at Heuck's the ensuing week.

WILLIAM SAMPOON.

TICKET SPECULATORS ANGRY.

The Ticket Speculators' Association of New York city declare that they will have a bill introduced at the next session of the Legislature that will require the licensing of all ticket speculators, who must be residents of the city, and will increase the license fee to \$200, with \$100 for renewals. The present fee is \$50, with \$25 for renewals.

The reason for this action, it is said, is that a number of speculators from Chicago, Boston, and Philadelphia swooped down upon the city just before the sale of seats for the Irving engagement opened. These "outsiders" obtained licenses and secured any number of choice seats, which they peddled in a way which caused much annoyance to the New York speculators, who contend that they always conduct their business "in a gentlemanly way."

The officers of the association are: James Feeney, President; James Kenney, Vice-President; William Stack, Treasurer, and David McKenna, Secretary.

EXODUS OF CHILDREN OF THE GHETTO.

Edwin H. Low has completed arrangements for the voyage to England of The Children of the Ghetto company, which is to open in London on Dec. 9. The party, consisting of twenty persons, will sail on the Teutonic on Nov. 29, and if no delay occurs will arrive in Liverpool on Dec. 6, thus allowing three days for rest before the opening. A plan was projected by Mr. Low to hold over the steamship Menominee from Saturday, Nov. 25, her sailing day, to Sunday morning, in order that the company might go directly on board after the final performance at the Herald Square Theatre. The plan was abandoned, however, because it was found that the few hours' delay would cost the steamship company more than \$2,000 in demurrage charges. The fact that the British Government has taken two large transatlantic vessels for use as transports interferes somewhat with the passenger service. The company could not secure accommodations on any ship sailing before the Teutonic, and the connections will necessarily be close.

LONDON SEASON FOR ALICE NIELSEN.

It is probable that, in the coming Spring, London theatregoers will have an opportunity to pass judgment upon Alice Nielsen and her opera company. Manager Frank L. Perley is now conducting negotiations to that end, and if they are concluded satisfactorily, Miss Nielsen and her entire company and production will be taken to London in April, to open for a season in The Singing Girl. The Fortune Teller also may be presented. Mr. Perley is confident that Miss Nielsen will find unlimited favor with the English public, and that they will appreciate also the splendid company and production. Excepting Alice Saunders, the entire company will be new to London, and Victor Herbert's music will be heard for the first time on the other side. The Singing Girl has scored an emphatic success at the Casino, where it is playing to very large business at every performance.

RAILROAD RATES IN TEXAS.

Referring to a recent statement that theatrical railroad rates in Texas had been changed, General Manager Albert Weis, of the American Theatrical Exchange, has received from General Passenger Agent W. S. Keenan, of the Gulf, Colorado and Santa Fe Railway, a letter in which he says that no change of rates has been ordered since Sept. 1, 1894. The present rate provides a charge of two and one-half cents a mile for parties of more than ten and less than twenty-five people, and two cents for parties of greater number. No charge is made for baggage, scenery, etc., that can be carried in the ordinary baggage car, but special rates must be made for heavier productions.

A PATRIOTIC ACTRESS.

Rudyard Kipling's poem "The Absent-Minded Beggar," is being recited nightly at the Palace Music Hall, London, by Mrs. Beerbohm Tree, who contributes the salary paid her to the Soldiers' Fund. From the management she receives one hundred pounds the week, and this is greatly added to by the coins thrown to her by enthusiastic listeners.

ACTORS' FUND BENEFIT.

The first benefit performance in New York this season for the Actors' Fund will be given at the Broadway Theatre on the afternoon of Nov. 16. The Benefit Committee, of which A. A. McCormick is the chairman, is preparing an unusually interesting bill, and many of the most noted players now in town have already promised to appear.

AT THE P. W. L.

Madame E. de Louie was chairman at the Literary Meeting of the Professional Woman's League held to-day (Monday). The programme embraced talks by Madame de Louie upon "Nature's Altruism" and "The Art, Science, and Superstition of Shakespeare," and several musical selections.

SHAKESPEARE PREFERRED.

Harrison J. Wolfe, who is to play Dunkirk, N. Y., on Nov. 15, gave the theatregoers of that place their choice of the plays in his repertoire. A vote was taken, and Hamlet was selected by a large majority.

A CHINESE DRAMA.

Chang Fong, a Celestial merchant of the local Chinatown, contemplates an early production of A Chinese Romance, a drama written by his wife.

THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Christian's Doubtful Reception—A Royal Family Succeeds.

(Special Correspondence of The Mirror.)

LONDON, Oct. 21.

The recent street catch-phrase, "You never know your luck," was certainly never more fully exemplified than in the case of our latest theatrical ventures. Only a few days ago I had to report to you that Wilson Barrett and Louis Napoleon Parker's new play, Man and His Maker, on which such high hopes were built, had so signally failed that it had to be withdrawn forthwith. It was last Thursday succeeded at the Lyceum by a revival of The Sign of the Cross, which again went splendidly. On the other hand, My Daughter-in-Law, the outlook for which appeared anything but rosy on its first night at the Criterion, has, thanks to certain alterations and to its excellent cast, braced up considerably. Per contra, I now have to report that The Christian, which went so magnificently when I saw it produced last week at Liverpool, met at the Duke of York's on Monday a very mixed reception. Also on Tuesday it received anything but gentle treatment from the press. It is not for me to find fault with the verdict in either case; every person and every paper has a right to its own opinion. For my own part, I hold that The Christian is a very strong, albeit occasionally melodramatic, drama. I see in it many a stirring emotional scene and situation, and I am sure that there are many, many tears in it. Even on Monday, when the charming Evelyn Millard as Glory Quayle played with such intensity as to cause the tear drops to flow down her damask cheek and to smudge her make-up in a rather comic manner, the pathos of the situation and of her acting caused a few rising titters to be hushed down. Now while, as I said, it is no province of mine to interfere with, or to decry, the opinions of others, yet I cannot but marvel at the ignorance displayed by certain of the public and press regarding details of this play. To hear some people talk, and to read what some people write, one would think, firstly, that there was never such a music-hall supper set of people as appears in the first act of The Christian; and secondly, that such a scene as that with the mob, singing, dancing, boxing and otherwise frolicking in church premises, has never had a counterpart in real life. I fear me that those who thus speak and write have not only never been intimate with life behind the scenes, and in certain more or less rowdy adjuncts thereto, but also it would appear that they have had no experience whatever with London churches and mission halls as they are run in the poorest districts by certain earnest High Church and other missionaries. I could show these critics some very startling examples in both kinds in the West and East of London several times during one day. But let that pass. I merely mention it to show that in some cases nowadays a knowledge of life as she is lived in our great and toiling cities does not appear to be considered a necessary part of the equipment of a dramatic or literary critic. The Christian is so familiar to your readers that it is only needful for me to chronicle the above mixed reception and to add that those players I mentioned last week again scored in their respective and difficult parts.

I am pleased to be able to record that Captain Marshall's new comedy, A Royal Family, produced at the Court, just after I mailed to you last, was enthusiastically received, and promises to bring shekels, moldores, doubloons, pieces of eight and such pleasant little specimens, especially from society play samplers. A Royal Family has a dainty little story, of a kind of Prisoner of Zenda character, unmelodramatized, so to speak. It is admirably acted, especially by Dion Boucicault, as Cardinal Casano; Eric Lewis, as Louis the Seventh; Marsh Allen, as Father Anselm; Mabel Hackney, as the Countess Carini; and Mrs. Charles Calvert, as Queen Ferdinand. The two best hits, however, were made by American citizens—namely, Paul Arthur, as Prince Victor Constantine, a delicate part delicately handled, and the sweet and fascinating and beautiful and lovable and everything charming Gertrude Elliott, sister of the equally beautiful, etc., etc., Mazine, as the Princess Alestine Victorine Angela.

Lydia Thompson's daughter, Zeffie Tilbury (Mrs. Arthur Lewis), is now somewhat better from the terrible burns she sustained from her dress catching fire while attending on her beloved mother, who has, alas! been so ill for so long. Lewis himself, in combination with Charles J. Abud and your A. H. Canby, are very busy theatre and play acting in these regions. Having fixed up with Herbert Sleath, of the Adelphi, for trying thereat in due course Israel Zangwill's play, Children of the Ghetto, they have just secured the Opera Comique whereat to play Arthur Rombers and company in his new touring play, One of the Boys.

We are in for some more new theatres in addition to the fine and large new theatre opened last Monday at Rotherhithe and named after my poor, dear old friend Will Terriss. The coming new theatres in question include one to be built by Henry Lowenfeld near the Shaftesbury; also one in the hugely popular Northwest district, known as Camden Town. The Belle of New York has this week broken all records at that old melodrama house, the Surrey, where no one has ever dared to produce a musical play, except pantomimes, ever since that theatre was built in this century's early teens. The Belle has also been ringing folks merrily in at our latest new theatre but one, the Duchess, Balham.

To-night we are to see the first production of the long promised Chinese musical play, San Toy, at Daly's. We were also to have seen at the same time the production of The Black Tulip at the Haymarket, but owing to the recent illness of Cyril Maude he and partner Frederick Harrison arranged to postpone this newest Grundy adaptation until next Saturday. On the following Monday Scott Buiset will produce at Terry's a new comedy by Louis N. Parker, now called Captain Barchett's Luck. On or about Nov. 6 The Prince of Borneo will be succeeded at the Strand by your native made play, The Wrong Mr. Wright, with that excellent actor, Thomas A. Wise, in the principal role. Wilson Barrett has just resolved to play Henry the Fifth one of these days, and other important Shakespearean revivals by Tree, Alexander, and others may be expected in the more or less near future.

GAWAIN.

SUCCESS OF THE AMEER.

Reports of continued success come in from the Frank Daniels company, now appearing out of town in the new opera, The Ameer. The book, by Frederick Ranken and Kirke La Shelle, and the music, by Victor Herbert, are praised by the press, and Mr. Daniels, in the chief role, is credited with the hit of his career. As the opera has not yet received the approval of New York, its success elsewhere is watched with considerable interest. In every city, with one exception, in which Mr. Daniels has sung The Ameer, he has broken his previous records made in operas that have had the New York hall-mark.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Oct. 13 to 19, 1899.

ARIA. By Theodore Kremer.

THE FATAL DIAMOND. By Eugene H. Rosenkrantz.

THE LOST PARADISE. Adapted by Lorin Jasper Howard.

A TRIP TO COONTOWN. By Cole and Johnson.

WHEN LOVE SHALL CONQUER DEATH; OR, EVERYBODY SQUARE. By Lizzie A. Nichols.

CUES.

Mrs. Harry B. Lord (Helena Brown), formerly prominent as a vocalist, has died in Philadelphia. She was a sister of Hilda Thomas, who went to Philadelphia last week to attend the funeral.

J. K. Adams sailed for Europe Nov. 4.

Dorothy Hoyle, who was violin soloist last season with Sousa's Band, sailed last week on the steamship Marquette for London, where she will play in a series of concerts.

J. K. Adams sailed for London on the Marquette on Nov. 4. He has power of attorney to place several American successes in London. He will also visit his wife, Alice Hosmer, who is with the De Wolf Hopper company.

Chris and the Wonderful Lamp will be seen at Hammerstein's Victoria in February, following the engagement of the Rogers Brothers.

W. J. Chappelle has joined the Morrison Comedy company as business manager. A. R. Stover is still in advance. The company began its initial tour on July 10, and has yet to see its first losing week. The girl from Mexico, by Eugene Powers, is proving a hit.

Augustus Bertzell has postponed the starring tour of Harry Keeler in The American Admiral until the holidays.

Charles B. Bradford has resumed his position as press representative of the Herald Square Theatre.

The Sorrows of Satan will be seen at the Grand Opera House, week of Nov. 20.

Lorraine Hollis opened her season at Norristown, Pa., Nov. 2.

George C. Tyler, for Lieber and Company, has offered to Mrs. Potter and Kyrie Belieu the leading roles in the London production of Children of the Ghetto.

E. P. Grow has succeeded Charles B. Bradford as business manager of The Highwayman, which S. T. King and George Leffer are touring successfully.

Frank L. Perley returned on Saturday from Washington, D. C., whither he went on business connected with the settlement of the estate of his father, recently deceased. Mr. Perley's inheritance includes a large block of stock in some valuable Arizona gold mines.

ENGAGEMENTS.

Harry Claremont, William Jefferson, Anna O'Malley, Joseph W. Conley, advance agent, and Edwin Parke, stage director, with Elsie de Tourney.

Roselle Knott and Arthur Forrest, for Quo Vadis.

Hallett Thompson, Mike Gallagher, and Blanche Douglas, for On the Stroke of Twelve.

YON YONSON BREAKING RECORDS.

Thail and Kennedy's Yon Yonson has been playing to the capacity of the theatres at Spokane, Tacoma, Seattle, Victoria, Vancouver, New Whatcom, and all the Puget Sound cities. Its success in Portland during the week of Oct. 22 was so large that the engagement was extended for three nights, making ten nights in all. Arthur Donaldson in the title-role is making the success of his career. The entire company is highly praised, especially Beatrice Norman, the talented young leading woman, whom Thail and Kennedy will send out in a stellar capacity next season.

NOTES.

JACOBS.—A daughter, to Mr. and Mrs. M. J. Jacobs, at Newark, N. J., Oct. 20.

MARRIED.

ALDEN—PANGLE.—Harry E. Alden and Nida Rhea Pangle, at Viroqua, Wis., on Nov. 2.

ASTEN—MURDOCK.—at Bath Beach, N. Y., on Aug. 20, 1899, Marie Asten and Alexander C. Murdock.

CARNES—YOCUM.—M. M. Carnes and Harriet Yocum, at Canton, O., Nov. 1.

COLLEY—COHEN.—At Bensonhurst, L. I., on Oct. 22, by Justice Nostrand, Ada Colley and Sidney Cohen.

KOLKER—OLNEY.—Henry Kolker and Channer Olney, at Indianapolis, Ind., on Nov. 1.

MILLER—BRYAN.—Frank T. Miller and Blanche Olga Bryan, at Dowagiac, Mich., Oct. 24.

O'CONNELL—GOLDSMITH.—Edward O'Connell and Beatrice Goldsmith, at New York city.

OTT—HALE.—Matt Ott and Susie Hale, in New York city.

DIED.

COMER.—At New York, on Oct. 23, Imogene Comer.

FOLI.—Signor Foli (James Foley), in London, England, on Oct. 21.

GOULD.—Nutmeg Gould, in London, England, aged 50 years.

HAGER.—Mrs. John Hager, in Buffalo, N. Y., on Oct. 20.

HERZOG.—Mrs. Frederick Herzog (Anna E. Davis), in Indianapolis, Ind., on Oct. 23.

LORD.—Mrs. Harry B. Lord (Helena Brown), in Philadelphia, Pa.

MARRYAT.—Florence Marryat (Mrs. Francis Lean), at Brighton, England, Oct. 27, aged 62.

POLLOCK.—John K. Pollock, in Newark, N. J., on Oct. 26, of pneumonia, aged 35 years.

PIERCE.—Abbie L. Pierce, in San Francisco, Cal., Oct. 29.

SCHLOSS.—At Buffalo, N. Y., on Oct. 27, Louis Schloss.

SHULTZ.—E. D. Shultz, in Pittsburgh, Pa., on Nov. 2, aged 40 years.

TALBO.—Ugo Talbo, at Stockton, Cal., on Oct. 31.

THOMPSON.—David Thompson, in New York city, on Nov. 3, of typhoid pneumonia, aged 40 years.

THOMPSON.—Timothy Eldridge Thompson, at Winchester, Mass.

WHITWELL.—Dr. C. H. Whitwell, at Dubuque, Ia., Oct. 22, aged 46 years.

DATES AHEAD.

(Received too late for classification.)

LEONARD, ALEXANDER: Crown Point, Ind., Nov. 6-11, Rensselaer 13-18, Brookston 20-23, Monticello 25-27.

LOUISE BREHANY OPERA: Lexington, Va., Nov. 7, Danville 8, Portsmouth 9, Newport News 10, Norfolk 11, Suffolk 13, Washington, N. C., 14, Tarboro 15, Newbern 16, Wilmington 17, Kinston 18, Raleigh 20, Greensboro 21, Concord 22, Chester, S. C., 23, Rock Hill 24, Columbia 25.

PASSION PLAY (Florence E. Brockway): Bath, N. Y., Nov. 7, Danville 8, Hornellsville 9-11, Glen 12, Salamanca 14, Buffalo 15-18.

ROYAL BURLESQUERS (Clark Brothers): St. Louis, Mo., Nov. 6-11.

TAMMANY TIGERS: Louisville, Ky., Nov. 6-11.

THE GREY SLAVE (Fred C. Whitney, mgr.): New York city Nov. 28-Jan. 6.

THE NIGHT BEFORE CHRISTMAS (Hal Reid: J. W. Fellows, mgr.): Auburn, N. Y., Nov. 7, Canandaigua 8, Elira 9, Geneva 10.

TWO MARRIED MEN (Charles E. Schilling, mgr.): Redwood Falls, Minn., Nov. 7, Marshall 8, Watertown, S. D., 9, Huron 10, Madison 11, Sioux Falls 13, Mitchell 14, Canton 15, Sioux City, Ia., 16, Yankton, S. D., 17, Missouri Valley, Ia., 18.

WOLFE, HARRISON J. (Hove, Weberberg and Co., mgrs.): Ashtabula, O., Nov. 8, Meadville, Pa., 9, Butler 10, Washington 11, Newcastle 13, Titusville 14, Dunkirk, N. Y., 15, Corry, Pa., 16, Greenville 17, Sharon 18, Youngstown, O., 20, Wheeling, W. Va., 21, 22, Akron, O., 23, Massillon 24, New Philadelphia 25.

ARENA.

COLUMBUS, GA.—Cooper and Co.'s Circus Oct. 24; fair attendance; average performances.

BRUNSWICK, GA.—Wallace's Circus, in spite of inclement weather, had a large attendance Oct. 30. The circus was the first to visit this place in ten years, owing to prohibitory licenses. The city authorities treated them liberally, however, reducing the license 15 per cent.

WACO, TEX.—Norris Brothers' Trained Animal Show Oct. 27, 28, to capacity, giving satisfaction.

ARDMORE, I. T.—Gentry's Dog and Pony Show to light business Oct. 27, account of rain; good business 28.

TUSCALOOSA, ALA.—John Robinson's Circus to an immense crowd Oct. 24. Ringling Brothers' Circus 7.

BIRMINGHAM, ALA.—John Robinson's Circus Oct. 26; immense business; performances excellent. Ringling Brothers' Circus 6.

FOUNTA, CAL.—Walter L. Main's Circus pleased large attendance Oct. 24.

ARENA NOTES.

The Merchants' and Manufacturers' Association, of Los Angeles, Cal., has offered most liberal inducements to Walter L. Main's Circus to winter at Los Angeles. Mr. Main has the offer under consideration.

MATTERS OF FACT.

H. R. Moore says that the Amy Lee company is doing an excellent business.

Manager Myers says that A Guilty Mother has made several records on its tour, and that it will have an opportunity to break a record in New York commencing Jan. 22.

It is said that Kirke LaShelle and Fred Hamlin divided a profit of \$32,000 from the Summer run of Arizona in Chicago.

The tour of Hennessy Leroy in Other People's Money will be extended to June 1. He will play to the Pacific Coast and back, and on March 20, at St. Joseph, Mo., will produce his new comedy from the French, O! That Girl! Manager Butterfield says that Mr. Leroy's business this season is the best he has ever enjoyed.

Manager Charles C. Stumm, of Watson's Opera House, Lynn, Mass., writes that A Wife Too Good to Be True, which was turned away at every performance, and over one hundred extra chairs were used. The authorities put in an appearance on Friday and Saturday and stopped the sale of seats.

Thail and Kennedy's Yon Yonson, despite strong opposition, played at the Third Avenue Theatre, Seattle, Wash., Oct. 16-21, to \$3,098.65 in eight performances.

The Morrison Comedy company broke records at Riley's Theatre, Marlboro, Mass., on Oct. 30.

J. E. Toole's Lyceum Stock company has already produced in repertoire this season David Garrick, The Three Guardsmen, The Lady of Lyons, and Othello. The latter two pieces have been particularly well received.

John Dead Byron, leading man of the J. E. Toole company, will star next season with his own organization, supported by one of the cleverest young leading women on the stage.

Charlotte Winnett is winning high praise from the Pacific Coast press for her impersonation of Althea Layton in Old Kentucky. Miss Winnett originated the part and has played it steadily for three seasons.

The Packard Exchange is organizing the Stuart Robinson company for the production of Oliver Goldsmith, and is also securing players for a No. 2 company to tour the Village Postmaster.

One of the actor's most important accessories is his grease paint and powders. It is necessary that they be of the best quality to give the best results. The C. D. Hise grease paints, which are extensively used, have been generally recommended by the most prominent professionals as possessing these virtues.

Bert Coote has severed all relations with his late manager, M. Wilbur Dyer. All time contracted for he will fill, presenting his new comedy, A Battle Scared Hero, which has proved a winner on the road.

Mark Sullivan, the popular comedian, who was so pleasing in A Parlor Match last season, is open to offer from responsible managers and attractions for the rest of the present season.

A big hit has been scored by Minnie Daly and Bobby Mack with their specialty in The Great Train Robbery. They are at the Star Theatre this week.

James A. Herne will let his twenty-minute sketch, His French Model, on royalty to high-class vaudevilleans, who have continuous booking. The sketch has a star part for a woman.

"E. M. H." care The Arlington, Ocean City, N. J., desires position as maid to a leading woman or star.

The tour of America's Greatest Vaudeville Stars having come to an end, Ben Kaba solicits offers from attractions desirous of securing a hustling advance man who is thoroughly experienced in the business. Communications will reach him if addressed care Heuck's Opera House, Cincinnati, O.

Time in November and December, including Thanksgiving and New Year's days, are open for standard attractions at the Muskegon (Mich.) Opera House.

Z. Wustis' Sons, confectioners, have establishments at 2 Union Square, this city, and in Brooklyn. Satisfaction is guaranteed as to styles and workmanship, as well as to prices.

Lola Fuller gives notice that no one is authorized to trade on her name. She has no sister. Miss Fuller is at present in Paris, France.

Gracie Emmett is rehearsing with her company in her new play, Such is Life, which will be presented in Thanksgiving week for the first time. The company, now nearly completely organized, will number twenty-five, and will travel in a special car. Miss Emmett is to appear in six distinct comedy characters in the new play, having several very quick changes. The scenery for the production will be carried by the company.

A Tenible Gentleman is now on its way East over the Northern Pacific Railway. The season has been an excellent one. The big cities of the East will be reached in March and April.

Manager S. C. McKechnie, of the Grand Opera House, Canandaigua, N. Y., has Thanksgiving, Christmas and New Year's days open.

Frederic Conger invites offers for immediate engagement for comedy or juveniles. He has appeared to advantage in stock as well as traveling combinations. His address is the Actors' Society.

"J. F. C." this office, will rent or buy a theatre in a small city.

A first-class attraction may secure Thanksgiving Day at the Opera House, Wheeling, W. Va.

An energetic advance man wants position. He should be addressed V., care this office.

Good time is open at Albert Lea, Minn., between the opening of The Telephone Girl, Jan. 10, and the appearance of The Sorrows of Satan, Feb. 20.

William Morrow has left the Lost in New York company, and is now disengaged.

J. W. and L. S. Morgan, owners of the New Opera House at Sharon, Pa., are in the city in search of a good opening attraction, and to fill later time.

Orlin Kyle, the past Summer with the Castle Square Stock, Boston, is back in New York, and invites offers.

Joel Intropid, whose duenna, the eccentric comedy role in Francis Wilson's production of Cyrano de Bergerac proved such a pleasing hit, retired from the company Oct. 21, in Washington. Miss Intropid is open to offers for operatic or dramatic productions.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

EXPECTATION ALWAYS SATISFIED.

THE public and the theatre profession, with memories of the uniform excellence of the Christmas Mirror during the many years of its publication, naturally show a lively curiosity as to the forthcoming holiday number of this journal.

THE MIRROR always fulfills its promises. An attempt will be made this year to make the Christmas Mirror the richest pictorially and the most interesting in matter ever published.

The Christmas Mirror for 1899 will be combined with the regular Mirror of the week of its issue. This will give it the largest and widest circulation ever enjoyed by a holiday publication, adding as it will the usually large Christmas circulation to the circulation of the weekly Mirror, which in itself is by far the largest ever achieved by a dramatic journal either in this country or Europe. Advertisers may therefore easily measure the unparalleled value of the Christmas Mirror for 1899 as a medium.

"SHAKESPEARE'S LAW."

THERE is no end to the writing of books whose purposes are to prove or to disprove something about SHAKESPEARE. A complete collection of Shakespeariana would freight a ship, yet books on special subjects relating to SHAKESPEARE multiply as various persons are impelled to add their views to views already embalmed in print.

A subject of somewhat confined interest is that of SHAKESPEARE'S legal acquirements. Great professional lawyers and clever amateur lawyers have argued pro and con that SHAKESPEARE was learned in the law and that SHAKESPEARE had no definite knowledge of the law. One of the most careful and philosophical arguments ever put forward to show that SHAKESPEARE was well grounded in law was that of Lord Chief Justice CAMPBELL, whose conclusions, dealing with many extracts from SHAKESPEARE'S works, are more or less convincing. Perhaps the most elaborate attack upon CAMPBELL'S contention was that of the late GEORGE WILKES, founder of the *Spirit of the Times*, entitled "Shakespeare from an American Point of View." This work had less value as a direct argument that SHAKESPEARE was not well versed in law than as an argument that BACON could not have written the works attributed to SHAKESPEARE, as it was essentially a vocational showing that BACON—who was both eminent and odious in the law—with his exact and comprehensive legal knowledge could not have expressed himself in the poetically-legal fashion of SHAKESPEARE—who, though he may never have followed the law was unquestionably familiar with it. But that in his phrases BACON must have disclosed his professional exactitude and thoroughness. Let it be remembered that while BACON was in the law and other professions, SHAKESPEARE was in the theatre and other professions.

SHAKESPEARE'S studies and habits of thought and expression, SHAKESPEARE was too great to be thrown out of his unique symmetry by any such influence.

Most of the arguments that SHAKESPEARE knew little or nothing of law, in the sense that a schoolboy must know of its petty formulas in order to pass an examination preliminary to practice, fail to recognize and appreciate the possession and use of almost universal knowledge by SHAKESPEARE and his unique faculty to so deal with his knowledge in its various aspects as to rob it of native narrowness and clothe it in poetical beauties that lifted it from special to general appreciation without destroying its essential virtues. The main fault of arguments advanced on such a subject as that of SHAKESPEARE'S law by persons of merely legal knowledge and training, and the mental habit that is the result of such knowledge and training, is that they are seldom, if they are ever, broad and philosophical.

The latest contribution to this subject, recently published, is entitled, "In Re Shakespeare's Legal Acquirements." Some of its arguments are going the rounds of the press. The author of this book seems to ignore the symbolism of SHAKESPEARE'S use of legal machinery in *The Merchant of Venice*, for instance, as he also seems to ignore the liberty conceded to great genius in the employment of subsidiary devices to produce general effects. This new author questions the "legality" of PORTIA'S holding—after every humane appeal has been made to SHYLOCK and generous tenders to his avarice—on what she puts forward as the law of Venice, that the Jew, an alien, by indirect means has attempted the life of ANTONIO and thus must suffer death and the confiscation of his goods. And this new author charges that the really mock court over which PORTIA presides is inconsistent in this judgment "on a contract it had but a moment before declared valid and binding," his main theory being that a civil tribunal cannot readjust itself to one of criminal jurisdiction. Would the court have been one of civil nature had SHYLOCK'S bond been declared valid and he had been permitted to cut out ANTONIO'S heart as a forfeit? Such commonplace argument has no place in considering a great drama like *The Merchant of Venice*, in which the legal machinery is merely incidental to the human interest and an exposition of medieval race antagonisms.

The "law" in *The Merchant of Venice* has been a favorite subject for small minds that sought to prove that SHAKESPEARE was no lawyer. These legal essayists usually proceed in this case on the theory that in an ancient romance happening in a foreign country a SHAKESPEARE should have employed in legal complications the sort of law and legal forms familiar to those of another country and another age. The narrowness and impertinence of this kind of argument against SHAKESPEARE'S "legal acquirements" ought to be apparent. Such argument may have a place in a moot court of law students, but it has no place in Shakespearean literature.

The law is by no means an exact science to-day. What was it in SHAKESPEARE'S day? Its richer terminology, in a measure popularized by a multiplicity of textbooks, has contributed something to the literary language of to-day. What of its cruder terminology was known to any but lawyers in SHAKESPEARE'S day, when it practically had no textbooks? And what of it of popular suggestion and value can be discovered in the literature of SHAKESPEARE'S time outside of SHAKESPEARE'S works? The professional student of law in these days, sitting self-centred among his law books, which formulate, classify, annotate and even codify the laws, forgets that even the works of Sir EDWARD COKE were published after SHAKESPEARE'S death, and that BLACKSTONE was born more than a century later.

In the SHAKESPEARE plays there are a multitude of apt, happy and illuminating phrases taken from and based upon legal verbiage and expressing legal essences as they relate to human thought and action. Where did SHAKESPEARE get his knowledge of law? It would add nothing to SHAKESPEARE'S fame if it could be shown that he was in fact a practicing lawyer, but it would add greatly to the dignity of that profession. In his works SHAKESPEARE has also shown a marvelous knowledge of medicine and other sciences that were in their infancy when he wrote. Yet it would add no jot to his literary stature if it could be shown beyond a peradventure that he was a fellow of all the professions from whose principles and literatures he drew. Large streams and small, all end in the sea.

THE tradition that the week immediately preceding Election Day must show a decrease in theatre patronage has not been fulfilled this year in the metropolis. The business of the playhouses betrayed last

week no change whatever that might have been attributed to pre-election influence. Perhaps it was because the election was overshadowed completely by an event of so much greater moment in the eyes of men—a prize fight!

PERSONAL.



BERNARDINI.—Adelina Bernardini is one of the very few female playwrights of Italy. Her one-act drama, *Fulvia Tei*, is being played with great success by the talented young Italian actress, Teresina Franchini.

DIXEY.—Henry E. Dixey has been secured to play David Garrick in Stuart Robson's production of Augustus Thomas' new comedy, *Oliver Goldsmith*.

RITCHIE.—Adele Ritchie has signed to play in *Three Little Lambs* the role for which she was originally engaged long since but which she had resigned.

KIPLING.—Rudyard Kipling, it has been discovered, once appeared as an actor, playing Sir Anthony Absolute in *The Rivals* at a performance given at the United Service College, Westward Ho, on Dec. 20, 1881. The present story writer and versifier was then seventeen years of age.

MANSFIELD.—Richard Mansfield has announced that he will revive *Yorick's Love* during his forthcoming engagement in this city.

MORGAN.—Edward J. Morgan has been engaged to play the title-role in the production of *Ben Hur*, a role for which it was announced originally that Walker Whiteside had been cast.

BANKS.—Maude Banks made the adaptation of Echegaray's play, *El Gran Galeoto*, which John Blair will present at Carnegie Lyceum, Nov. 15 and 16. Mr. Blair and Miss Banks were seen in this play at Berkeley Lyceum season before last, when it was produced by the Criterion Independent Theatre.

SELIGMAN.—Minnie Seligman has resigned from the cast of *In Paradise*, and has returned to New York.

HAWORTH.—Joseph Haworth has been engaged by Fred C. Whitney to originate the role of Marcus in *Quo Vadis*.

IRWIN.—May Irwin and W. A. Brady peacefully settled last week certain difficulties alleged to have arisen over a song that Miss Irwin sings, but which Mr. Brady claimed as his property. The song is called "What Did Mary Do?"

JEFFERSON.—Joseph Jefferson's annual engagement in this city will occur at the Fifth Avenue Theatre, in April, for three weeks.

NEVADA.—Emma Nevada will be the principal feature of the inaugural programme at the new Odeon Theatre, St. Louis, on Nov. 24.

ROCKWELL.—Florence Rockwell has been engaged by Stuart Robson as leading woman, succeeding Marie Burroughs, who will retire from the stage upon her marriage.

YOUNG.—James Young will begin his tour in Lord Byron January 1.

GOODWIN.—Nat C. Goodwin was taken ill on Thursday in Cincinnati and was unable to play. The Grand Opera House was closed. Mr. Goodwin reappeared on Friday.

CRAWFORD.—F. Marion Crawford, the novelist, arrived from Europe on Thursday. His new story, "In Old Madrid," will be dramatized for Viola Allen by Lorimer Stoddard.

FOX.—Della Fox, who had been seriously ill, steadily improved in health last week, and is now reported to be convalescent. Her mother, Mrs. Harriet A. Fox, is very ill at her home in St. Louis.

TRUAX.—Sarah Truax is preparing to star next season in a repertoire of standard and classic plays, in which she will appear as Juliet, Parthenia, Rosalind, and possibly as Magda. An English actor, whose name is kept secret, has been engaged for leading man. The company will open in New York in the Autumn.

CALVE.—Emma Calvé's voice failed while singing *Carmen* in St. Louis on Wednesday. She continued in the part, however, Madame Bauermeister singing the high notes for her. Suzanne Adams replaced her in *Faust* on Friday. Madame Calvé expects to reappear this week in Louisville, after a few days of rest.

LOFTUS.—Cissie Loftus has been obliged to contradict the rumor which has been current for several days that she is to marry Laurence Irving, a son of Sir Henry Irving.

HAMMERSTEIN.—Oscar Hammerstein announces that when he has completed his newest theatre, ground for which was broken last

week, he will begin the construction of an immense house, to be devoted to grand opera, which will be a more costly and magnificent structure than anything of the kind now in this country.

BULLER.—General Sir Redvers Buller, now in command of the English forces in South Africa, is said to be quite a clever amateur actor. His talent in this direction may come in handy, in case he should be forced to make a quick exit, while Oom Paul takes the centre of the stage.

HAPGOOD.—Norman Hapgood, dramatic critic of the *Commercial Advertiser*, is writing his views of the new productions for *The Bookman*.

IRVING'S LONDON FAREWELL.

"The most pleasant gathering I ever remember," writes "Gawain," *The Mirror's* well-known correspondent in London, "was the farewelling to Sir Henry Irving and company on their embarking from London for your hospitable shores. Of course I do not mean to say that we were pleased to part with Irving, for where is the man, past or present, who has done more—if so much—to achieve honor and renown for that art which he loves so ardently and follows so enthusiastically? What I mean to say is that everybody concerned with this gathering was most cordially and sympathetically in unison with one another. We all knew from past experience that our leading actor-manager was sure of a warm welcome and of a big success on your side, but naturally we were all disinclined to part with him, not only as an actor, but as friend, even for so short a period. The final leave taking when we parted from the *Marquette*, after steaming down with it as far as Tilbury Fort, will not readily be forgotten among those concerned. As our tender left the huge liner both Irving's party, sixty strong, and ours, which numbered perhaps a hundred, burst forth into the strains of 'Auld Lang Syne,' running anon into 'For He's a Jolly Good Fellow,' and culminating in our national anthem, sandwiched with certain matches of national airs of your own. Fervent cries on both sides of 'God bless you' rose upon the air as the *Marquette* steamed off, Irving, Ellen Terry, and the staff and company waving their adieux as each party finally lost sight of the other."

THE WONDERFUL VERDI.

Verdi, who completed his eighty-sixth year on Oct. 10, is to receive the collar of the Order of the Annunziata from the King, and will thus become a cousin of the King, as this order confers that honor on all its members. Verdi, when young, is described as tall, thin and dark-browed, with long black curls falling over his neck. His first two operas were almost failures, and he had to give music and singing lessons to keep himself alive. He vowed that he would never write another note, but when he read the libretto of *Mabucco*, which a manager thrust into his unwilling hands, the music rushed into his head like a torrent. He was driven by inspiration to write again, and in *Mabucco* there is some of the finest music he ever wrote. It is a pity it is never given. It would be new to the present generation. To show how old operas will take sometimes, Rome recently had Don Pasquale and *L'Elisir d'Amore* at the Costanzi Theatre, and the house was crowded every night.

A NOVELTY FOR BERLIN.

Rumor has it that, within the next year, Berlin is to have a new theatre on the order of the Italian Polytheama, which is to be used exclusively for guests—that is, for artists who wish to play only a short Berlin engagement. It is a well-known fact that Berlin has not infrequently been denied the pleasure of seeing foreign stars, simply for the reason that in the height of the Berlin season they could not get a house to play in. The Polytheama, or International Theatre, which will be used for opera as well as the drama, will have a seating capacity of 1,400, will be thoroughly equipped as to scenery and properties, and will have a first-class orchestra.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of *The Mirror* will be forwarded.]

H. R. Sault Ste. Marie, Mich.: A letter, addressed as you mention, would be advertised in *THE MIRROR*.

ALTER, Terre Haute, Ind.: A brief sketch of Lottie Alter's stage career was printed in *THE MIRROR* of March 27, 1897.

W. E. J. Cleveland: Yes, a so-called bull-fight was undertaken in this city on July 31, 1880. It failed to attract the people.

H. J. D. Boston: *THE MIRROR* has no record of the use of the character mentioned as the hero of a play.

F. E. W. Providence: The actress mentioned is with Jack and the Beantalk. The cornetist named is not now in vaudeville.

OPERA, New York: Blacet's *Carmen* was first sung in America at the Academy of Music, this city, on Oct. 23, 1878, with Minnie Hauk in the title-role.

E. W. Belvidere, Ill.: J. H. Stoddard originated the role of Colonel Preston in Alabama. The play was first produced at the Madison Square Theatre, in this city, on April 2, 1891.

H. G. D. Lafayette, Ind.: Nell McNeill originated in America the role of the sea-captain in Monte Carlo when that farce was produced at the Herald Square Theatre on March 21, 1898.

ANXIETUS, San Francisco: A. J. K. Binghamton, N. Y.; C. W. M., and LAURA H. S. B.: The players mentioned may be addressed in care of *THE MIRROR*.

CAPITOL, Washington: Madame Janaschek made her debut as an English-speaking actress at the Academy of Music, in this city, on Oct. 10, 1870.

HENRY, R. M. Elmira, N. Y.: 1. Anna Cora Mowatt died on July 29, 1870, in London, England. 2. E. L. Davenport died on Sept. 1, 1877, at Canton, Pa. 3. John Sleeper Clarke made his English debut at the St. James' Theatre, London, on Oct. 16, 1867.

PLAYER, Denver: 1. Moths was first played in America at Wallack's Theatre, New York, on Oct. 18, 1883. 2. Mrs. Langtry appeared as Pauline in *The Lady of Lyons* at the Fifth Avenue Theatre, New York, on Oct. 16, 1886. 3. Marie Decca made her American debut at the Harlem Opera House on Nov. 6, 1889.

STOCKHOLDER: Your questions relating to the salaries, etc., of managers of theatres cannot be definitely answered. In a great majority of cases throughout the country the managers of houses are also the lessees, and thus do not draw salaries, but depend upon their profits, as men who conduct other businesses do.

W. J. M. Erie, Pa.: Thomas Flynn was born in Sheffield, England, in 1789. His stage debut occurred at the Surrey Theatre, London, in 1826. A year later he appeared at the Federal Street Theatre, Boston, as *Antony Absolute* in *The Rivals*. He was for some time stage-manager of the Old Bowery Theatre, New York, and of the Walnut Street Theatre, Philadelphia. As a manager, too, he was more than commonly successful. In 1829 he married Miss Twybell, of Philadelphia, who was once renowned as an actress. Mr. Flynn died in this city on June 23, 1846.

THE USHER.



A Transvaal girl might not find England especially congenial at the present moment, but one who arrived there several months ago had a somewhat prophetic experience in an interview which she sought with Mrs. Kendal. She has sent the following account of it to THE MIRROR in the belief that it will amuse American readers:

I arrived in London in May last. I had left my home in the Transvaal to seek my fortune on the stage. I had no friends in England—only my own determination to succeed.

Looking through the pages of the *Era* I came across the name and address of Mrs. Kendal. "The very person!" I thought. So I sat down and wrote her that I was a girl, who for love of the stage had left her home in Africa, and had come to England where she had not a single friend. I said that it would be necessary to work in order to maintain myself; that I did not care how hard I worked if I saw the possibility of ultimately succeeding in the profession I had chosen. And I begged her advice and assistance.

By return post came a post-card: "Mrs. Kendal will see you on her return to London on the twenty-eighth." Imagine my delight! "Twice to meet, to be face to face with one whom I had heard described as the greatest actress on the English stage. While waiting impatiently for Mrs. Kendal's return I was fortunate enough to become acquainted with another renowned actress, Miss F., then playing in London. From her I received much kindness.

My first fortnight in that wonderful London slipped by, bringing the long looked for interview. Punctually at 7 P.M., the time she had specified, I presented myself at the stage-door of the theatre. After a little delay the maid admitted me into the artist's dressing-room.

Mrs. Kendal was standing at the dressing-table with her back toward me, reading over the letters with which the board was crowded. When I was announced she took absolutely no notice for several minutes—they seemed hours to me. Suddenly she swung round, taking me quite off my guard, looked me down from head to foot and back again.

"Well, what can I do for you?" she said.

"My letter."

"Oh, come, come, talk common-sense! How can I remember what one little girl wants when I get hundreds of such letters every day? Is it about going on the stage? I think your brain must be touched. Why do you want to go on the stage?"

I murmured something about my love of the art.

"Oh, come, come! When you call to see a sensible person try and talk common-sense. I dare say you find that difficult enough. I should like to marry the King of England. But I can't, because I am a married woman. Do you know that there are twenty thousand women on the stage in England and room for only two thousand?"

"Yes," I replied. "Miss F. has told me how overcrowded the profession is."

At that Mrs. Kendal became so angry that I was afraid she would lay violent hands on me.

"What!" she shouted. "you have dared to bother me when you have previously been for advice to another woman. Go hang, down, or shoot yourself! And that is the advice that I, the greatest and most successful actress in all England, give you!"

But the Boer maiden did not follow Mrs. Kendal's gentle advice. She persevered, and she is now playing an engagement in a good company that tours the English provinces.

The New York ticket speculators are talking about their "rights" and their "dignity," and have proposed to preserve these, if possible, by legislation. Their indignation is due to the fact that outside speculators from other cities have come to New York to operate during the Irving engagement, with the result that the local sharks have found rivals in the enjoyment of their prey.

When thieves fall out honest men sometimes get their due, and it is possible that the declared intention of the local speculators to secure legislation which will prohibit alien speculators in future from sharing their spoils in this city may emphasize still more strongly the fact that the public stands in crying need of protection.

The speculators have been particularly rapacious and more than ordinarily in evidence since the Irving engagement began. The amount in the aggregate out of which they will swindle the public during the three weeks' stay of our distinguished visitor may be judged from the fact that four and five times the box-office prices are demanded for tickets, and that a large number of the seats at the opening of the sale were secured by the speculators.

Election plans this year were only sporadically disturbing in their effect upon theatrical business.

In Boston the depressing influence was noticeable last week, and in several other cities where campaign excitement ran high there was a noticeable falling off.

The slump in the receipts of a number of the theatres in New York was attributable chiefly to the storms that diversified the week. The political contests this year in Manhattan have not had an appreciable influence upon theatre patronage.

In commenting upon Joseph Jefferson's supporting company this season, the *Pittsburg Chronicle-Telegraph* pronounces it "conspicuously weak," and in this connection that jour-

nal takes occasion to say: "So many 'Number Two' companies have appeared at the Alvin in the past that it seems to be generally expected that the original New York casts are not likely to be seen at that theatre. No matter how popular the star, he cannot possibly find an excuse for bringing to Pittsburg actors of less ability than those engaged for the performances in the metropolis."

The dramatic editor of the *Times* finds that William Archer in his first article on the American stage in the *Pall Mall Magazine* understands the present theatrical situation in New York very well; but, of course, he expects that portion of Mr. Archer's observations which relates to the pervasive managerial personality that the *Times* finds it politic, if not always congenial, to support.

Furthermore, the *Times* discovers that "Silly and bitter denunciation of existing theatrical conditions by vain, ignorant young men and disappointed old men continue to appear in the periodicals. The latest budget of misrepresentations was in a paper supposed to be 'religious.' This sort of thing is not new."

And it is not new either to find writers without conscience or a sense of public responsibility lending their pens to the service of mediocrity, vulgarity, and that commercial spirit in the theatre which, in times past, the *Times* has frequently found occasion to deplore.

It is plain to perceive by the *Times'* writer's indirect disclaimer that he does not belong to the category of "vain and ignorant young men," and his indisposition to be regarded as a disappointed old man leaves the question open as to what kind of a man he wishes to be called.

ANOTHER HAMMERSTEIN THEATRE.

Oscar Hammerstein is never happy unless he is engaged in designing and building a theatre, and it is not to be wondered at that last week he broke ground for another playhouse, to be built after one of his original plans.

The site is on Forty-second Street, immediately in the rear of Hammerstein's Victoria. The ground has been in the hands of several would-be theatre builders for months past, but the indefatigable manager-architect-builder-inventor, etc., finally secured it.

The front of the new house will be of Philadelphia brick, with granite and terra cotta trimmings. It will seat 1,200 people, and many novel ideas of construction and decoration, which have taken shape in Mr. Hammerstein's brain, will be utilized. The new house will cost about \$200,000, and will be completed by Aug. 1. Mr. Hammerstein has not yet decided what he will call the new house. He did think of naming it the Prince of Wales, because of its closeness to the Victoria, but was afraid of being considered an Anglomaniac, so he will decide on some other name. The new theatre will be the same height as the Victoria, so that the roofs can be joined, making the largest roof-garden in New York.

A NEW THEATRE.

Washington, Pa., has now, for the first time in her history, a specially constructed playhouse. The Lyric Theatre, which opened Oct. 27, is up to date in every respect. It will seat 1,250, and was designed by William Kaufman, a Pittsburg architect. The comfort of patrons has been carefully studied. One of the best features of the house is the sight line, a perfect view of the stage being obtainable from any seat in the house. There are plenty of exits. The stage is a roomy one, with a spacious gridiron, and is well stocked with scenery from the studio of Sossman and Landis. There are eight comfortable dressing-rooms, four on the stage level and four above, fitted with all conveniences. The theatre has been lavishly decorated, the style being renaissance throughout and the color scheme terra cotta, ivory white, pale green and gold, with touches of pink here and there. The theatre is illuminated by electricity and heated by steam. The house has been erected by a local syndicate at a cost of about \$40,000. Forrest Hallam is the lessee and manager. An exact duplicate of the Lyric is now being built at Portsmouth, Va.

SAID TO THE MIRROR.

C. A. BERT: "An unwarranted rumor is in circulation to the effect that An Easy Mark is to close its season abruptly. An Easy Mark will not close until the expiration of the regular theatrical season."

HARRY R. VICKERS (representing Alma Chester): "I am carrying many different styles of half-tone cuts which I use for advance work, but I have not yet seen so excellent and well-finished a picture as the one reproduced recently in THE MIRROR, and Miss Chester is highly pleased with it."

G. W. TOWNSEND (Frisbee Stock): "We have received many requests for time as a result of our 'ad' in THE MIRROR."

J. SYDNEY MACY: "The statement that the Elroy Stock company would be known hereafter as the Cook-Church Stock company is incorrect. J. Harvey Cook and Lottie Church have been joint stars for four seasons, and Mr. Cook is the proprietor of this company, but it will still be known as the Elroy Stock Co. A."

RANDOLPH BEAUMONT: "For many years I have been a regular reader of THE MIRROR, and this is the first time I ever saw printed in your worthy columns an incident that happened to me exact in every detail. I refer to the article, 'A Mental Process in Kansas.' The same conversation occurred between myself, as treasurer of the Spokane, Wash., Auditorium, and a rural visitor. I bought."

OBITUARY.

E. D. Shultz committed suicide at the Victoria Hotel, Pittsburg, Pa., on Nov. 2, shooting himself in the head. He was forty years of age, and had been more or less prominent for some time as a theatrical manager. He was interested in the disastrous "Old London Street" venture in this city some years ago, and later had acted in a managerial capacity for The Soudan, The Whirl of the Town, The Bride Elect, and other attractions. This season he had been with Wang but left the company about ten days before his death. Domestic and pecuniary difficulties are believed to have led to suicide. A widow (Annie Lockhart) survives.

David Thompson died on Nov. 3, in the New York Hospital, of typhoid pneumonia, aged forty years. He had served with Edmund C. Stanton in the business department of the Metropolitan Opera House, and had directed the ushers there and at Madison Square Garden.

Nutcombe Gould, a well-known English actor, who accompanied H. Beerholm Tree upon his first American tour, has died in London, aged fifty years.

Ugo Talbo, once well-known as an operatic tenor in the companies of Adelina Patti and others, died on Oct. 31, at the Detention Hospital, Stockton, Cal.

Louis Schison, an old-time song and dance man, committed suicide in Buffalo, N. Y., on Oct. 27.

THE OLDEST AMERICAN ACTOR.



JAMES BOOTH ROBERTS.

In these days, when New York is recognized as the centre of the American theatrical world, it is hard to realize that less than half a century ago this city occupied the second, if not the third, place in the business of the theatre. Philadelphia at that time was reckoned the Mecca of the engagementless actor, as well as the goal to which the successful members of the profession journeyed in order to gain, if possible, the stamp of approval from the most critical American audiences. Reputations were made there, new plays were produced there, and in the offices of the quiet old city the plans were formulated for all of the important productions of the time. The most famous stars of the period played at the National, the Arch Street and the Walnut Street theatres, supported by the stock companies, in which organizations were many novices who, in later years, became noted men and women in the aristocracy of the stage. This epoch of Philadelphia's dramatic empery was an important one in the history of the American theatre, and the effect of the training received there by the younger players may be traced down almost to the present day. With the passing, however, of such old-time players as Joseph Alfred Smith and Sarah A. Baker the traditions of that period are rapidly disappearing from the stage, and now there are but half a dozen men and women living who are qualified to pass down to the younger generation the manners and customs of what may be termed the Philadelphia school of the drama.

One of the foremost of this little coterie of survivors is James Booth Roberts, who is the oldest American actor. He has long been retired from active work on the stage, and the audiences of to-day might not recognize his name if it appeared on a programme, but among the members of the profession in Philadelphia and New York he is admired for his brilliant past career and venerated for his years. He is a sprightly old man, with gray-blue, twinkling eyes, and although time has set its seal upon his face it has spared the mind and heart of the aged actor the many ills that too frequently bestow. He is still far more energetic than many persons of half his years, and at the age of eighty-one he employs every hour of the day in teaching to others the art that he pursued himself with honor and distinction. He is the instructor in elocution at the Theological Seminary of Saint Charles Borromeo in Philadelphia, giving to the Church the benefit of the theatre's training, and, in his little home in one of Philadelphia's quiet streets, he instructs many aspirants for stage honors in the technique of the actor's art.

It was there in his comfortable study—called by him "the growler"—that a representative of THE MIRROR recently heard from Mr. Roberts the story that is here set down.

"On the twenty-seventh day of September, 1818, I became a member of the human race at the town of Newcastle, Del. My childhood was passed there and in the academy of my native town I began my education. I say 'began' advisedly, because although I have studied for nearly four score years I will not yet declare that I have completed my education. At the age of twelve I became a chemist's assistant in Philadelphia, and for the next five years I lived in company with bottles, tubes, drugs and odors. During my leisure moments I used to stand, as was the custom then, in the doorway of the shop. From that point of vantage I watched the world go by, and to me the most interesting figure in it then was Joseph Alfred Smith. He used to pass along blithely with a mysterious bundle done up in newspapers under his arm. He used also to mumble to himself as he walked. I surmised that the bundle contained his costume and that the words that he muttered belonged in the play of the evening. I envied him as only one boy may envy another; but he was five years my senior, and the social ethics of boyhood prevented me from courting friendship with him. However, though we did not exchange a word of salutation, 'Joe' Smith was a daily incentive to me. I dreamed of the theatre while occupied with my routine duties; and, as best I might, I prepared myself for a dramatic career.

"In 1836, when I was sixteen years old, I had an opportunity to appear in public for the first time, at the Walnut Street Theatre, as Richmond, to the Richard of Junius Brutus Booth. My costume, as I remember it, was several sizes too large, and altogether I must have been a mirth-provoking Richmond indeed. At the end of the performance, however, Mr. Booth sent for me and taking me kindly by the hand said: 'My boy, you should go and learn how to read.' 'But I do know how to read,' said I, half timidly, half defiantly. He laughed pleasantly, well knowing that I did not understand his meaning, and gave me the address of Lemuel Green White, to whom he advised me to go for instruction. I acted immediately upon his suggestion and became a pupil of Mr. White, who, by the way, was the teacher of Edwin Forrest.

"After two years of hard study I appeared again at the Walnut Street Theatre—this time, in contrast to my ambitious first attempt, appearing in a very small part, consisting of one line in support of Mr. Forrest. That was really my introduction to the stage. The ten years that followed I spent in the stock com-

panies, working and learning and hoping as all young actors did at that time. I began with the smallest parts in the classic drama and played every male character in the plays before being intrusted with the leading roles. My experience was not sufficiently unlike the others to warrant me in going into detail about it.

"At the old Chatham Theatre, on Feb. 22, 1847, I made my first important New York appearance, in the character of Richard III., and in the same week I played Sir Edward Mortimer, The Stranger, Iago, Hamlet, and Macbeth. My success was sufficient to gain me a return engagement at the Chatham, during which I played Romeo, Shylock, Jaffier, St. Pierre, and Rollo. After being thus launched upon my career as a star I toured the country in classic repertoire, having Clara Elliss as my leading lady. When I think nowadays of Miss Elliss, who was six feet tall, as Juliet, and myself, quite eight inches shorter than she, as Romeo, I wonder that the audiences did not laugh at us. But, mind you, in those days players were expected to act their parts rather than to look them—and at the present time I fear that the reverse is the case.

"In the year 1856 I went to England for an eighteen months' tour, playing first at the Drury Lane Theatre, London. After appearing in Liverpool, Manchester, Dublin, Limerick, and Belfast I returned to America and set about making an English version of Goethe's Faust. When the adaptation was completed I produced it in Philadelphia, with that distinguished actress, Anna Cowell, as Marguerite, and myself in the role of Mephistopheles. In this play I toured regularly every season until 1876. Since that date I have appeared in public but rarely, and during the last few years I have devoted my energies entirely to my work as an instructor. That," said Mr. Roberts, smiling genially, "is the end of my story."

"The end of your history, yes," said the reporter, "but the members of the profession would be interested to hear your ideas of the drama. For example, how does the modern school compare with the old?"

"In one way," answered the aged player, "there is no comparison. We have no such actors nowadays as Burton, the Placides, Blake, or a dozen others that I might name. The modern drama, as I said once in a little after-dinner speech, is like a beautiful wax figure, richly gowned, ornamented with the most costly jewels, but lacking life. The mounting of plays at the present time astounds me. I have no notion what these productions cost, but doubtless the sums of money expended are enormous. Years ago Booth spent about three thousand dollars on a production of Hamlet at the Walnut Street Theatre. It was reckoned a fabulous sum then, but now I suppose it would be nothing out of the ordinary. Forrest would not use elaborate scenery, nor did he give much thought to the costuming. He had one dress that he wore in nearly everything, but his acting was so magnificent that no one gave any heed to the inaccuracy of his attire. He had the brains; Booth had the true poetic instinct. From that you may draw a comparison of the work of those two great men."

"But about these magnificent scenic productions: The idea of mounting Shakespeare's plays handsomely was originated by Macready. Charles Kean followed his example, and Sir Henry Irving, taking the prompt-books of both as a foundation, brought the mounting of the classic drama up to its present state of perfection. Irving has brains and ability, and the stage is deeply indebted to him for the way in which he has stood up for the dignity of the profession, as well as for his great accomplishments in his art. As an actor, however, Irving is so burdened with mannerisms that he fails to produce the effect that his intellectual abilities should command.

"The strength of the old school lay in its intelligence and splendid elocution. The manner of reading the lines was magnificent in those days. Take, for example, the Lear curse. It may be worked up from a quiet beginning to a tremendous climax, like a mighty composition played on the pipe-organ. All of Shakespeare's greatest speeches are constructed for this manner of delivery—but the modern actor makes them seem trivial by speaking them in colloquial fashion. Remember, in all of Shakespeare's plays there is a good share of prose that should be read as prose, but the verse should be read in an entirely different manner. This variation from one to the other saves the performance from monotony and brings out the beauty of the master-dramatist's lines."

"Do you think, Mr. Roberts, that the old plays and the old methods will ever be revived?"

"The methods may, but many of the plays died with the men who acted them. Monsieur Malet died with J. H. Hackett, Aminadab Slick with Burton, and Chloroform with Logan, because those actors were associated with the roles and no one could take their places. Just so will many of Joseph Jefferson's roles die with him. He is the only man living who knows the traditions of the old comedies, and when he passes away those traditions will be lost to the stage forever. I believe that, if properly acted, the plays of Shakespeare would be as popular now as ever they were. But they must be studied before they are played. Neilson studied Juliet with Ryder for a year before she attempted to act the role. Had I a pupil to-day who would study with the same application and for the same length of time I believe that I could present Romeo and Juliet in a fashion that would be a revelation to modern playgoers."

FREGOLI'S LITTLE JOKE.

Fregoli, the great trans-metamorphosisist, who can produce comedies with big casts, playing every role himself, recently played a good practical joke on his wife, who had had a great deal of trouble with her servants. She hired a new one every day and was weary of the struggle to obtain an efficient helper. One morning a pretty, neat and bright-looking girl applied and was taken on trial. She was entirely satisfactory in every way, and Mrs. Fregoli congratulated herself on securing a jewel.

About noon a note from Fregoli arrived and was handed to her mistress by the new maid. It stated that the actor would not be home until evening, as he was going on a little outing with some friends. Evening came, but no Fregoli. His wife was distracted, when a messenger from the theatre called at the house to say that the actor had not arrived to begin preparations for his entertainment. The new servant consoled her mistress for a few minutes, but finally she sent the girl to the theatre to see if there was any news of the missing man.

The maid walked straight to the actor's dressing room; went in, and closed the door. In a few seconds the door opened with a bang, and to the astonishment of every one, including the actor's wife, who had hurried after her messenger, there stood Fregoli. The dress and make-up of the servant were lying in a heap on the floor.

A COLLECTOR OF CURIOS.



J. J. RACT.

J. J. Ract is an old man now, and his sight is failing sadly; but twenty years ago, when he sat for the photograph that is here reproduced, he was a good comrade to scores of the noted actors of the time and a traveler of never failing energy. His business then was costumeing, and the importation from Europe of armor, properties and the fabrics from which were made the stage dresses of the famous old-time players. His hobby was the collection of curios, and as time passed the hobby increased, until now, though he conducts a large business in theatrical supplies, his shop in Fourteenth Street is crowded with a priceless store of rare antiques. It was there that a Minnow reporter visited him last week and spent an unusually pleasant hour in looking over his treasures.

The old collector himself was no less interesting than his possessions, and, indeed, the charm of the latter lay very largely in the running fire of anecdote and reminiscence that they brought forth. "This piece of embroidery," said Mr. Ract, displaying a priest's robe, heavy with cloth of gold and rich with needlework, "is from Savoy—my native province. There I grew up surrounded by workers in the various mechanical arts. When I was old enough to start in life for myself I went to Paris. Every French boy goes to Paris if he possibly can. It is wonderful. Each year the provinces send their most promising young men to the capital. Many of them stay there and succeed; but there is another procession marching constantly out of Paris—the army of those who have failed. A pitiful band it is, with defeat written on every face. Thus Paris chooses her citizens from the provinces, and with this fresh blood each year she retains her position as the most brilliant city in the world.

"In Paris I became a photographer of stage celebrities, and in my business met and became well acquainted with many of the famous French players of the last generation. Thirty-two years ago I came to America to introduce theatrical supplies of French manufacture. I brought over fabrics and costumes and armor, and disposed of them to the principal companies here. I received orders and commissions to bring more, and in that way began an importing business that grew in time to very large proportions. Altogether I made forty pilgrimages to Europe in search of theatrical wares, going always to the place of manufacture, and often traveling for weeks to find some particular sort of sword or helmet that I had been commissioned to buy. I brought over, in this way, nearly all of the armor and jewels that were used by the famous old tragedians. I was the American representative of Mayot, the inventor and maker of tights. Before his time tights were woven without feet or were made of cloth sewed like ordinary clothes. He devised the tights that are in use now, and in the French they are called *mayot*, in honor of their originator.

"While roaming about in Europe, and visiting out of the way places in search of ancient arms, I picked up much information about curios of all sorts. Being naturally fond of such things it was not long before I became an enthusiastic lover of old books, quaint furniture and antiques of every sort. My boxes were always laden, upon my return voyages to America, with valuable articles that I had purchased here and there, and in that way this large collection in time was formed."

Mr. Ract, while telling this story, had been taking from his chests and shelves a number of books and curios which he proceeded to display with the pride and appreciation of the true connoisseur. "This," said he, opening a large volume bound in yellowed vellum, "is 'Les Histoires et Chroniques du Monde.' It is the first book printed in Roman type and was made by Michel de Vascosau in 1561. Prior to that time Gothic type was used. You see that the print is as clear and the paper as fresh looking as though it had been made last week."

"Here is an illuminated manuscript that was made in the Spanish courts in Peru, in about 1550. It is a mass of the curious music and dance in use. I have that several years ago. It is a book of the same kind for

the making of that volume, and it is now worth almost its weight in gold.

"I have so many old dramatic works that I am afraid if we went into them we should never get through. Here are first editions of Voltaire, Moliere, Racine, and all of the early English dramatists, and my collection of Shakespeariana is worth a week's study in itself."

While the old collector went to the front of his shop to show some ancient swords to a prospective buyer the reporter looked through a yellow-paged scrapbook that was once the property of Mrs. Jefferson Davis. It contained clippings from papers published long before her birth and had evidently been started in the early years of the century. There were occasional articles upon theatrical subjects in the varied mass of clippings, but of greatest interest were the crude woodcuts of the old Philadelphia playhouses that long ago were destroyed by fire or were torn down to make room for more modern structures.

When Mr. Ract returned to his visitor he carried on his arm a richly embroidered coat and chapeau that were once in the wardrobe of Napoleon Bonaparte and were worn by him upon State occasions. He also brought from a locked chest an enormous and quaintly bound book that he proceeded to show with evident delight. It bore the title "Principles of Beauty Relative to the Human Head," and was published in 1778, being dedicated to King George the Third. The pages contained nearly life size profiles of every cast of countenance imaginable, and over these were placed transparent sheets upon which were drawn various arrangements of the hair. These transparent sheets were to be moved from one profile to another, thereby showing the effect upon the different faces of the different styles of hair dressing. "It is an ingenious device," said Mr. Ract, "and I wonder that it is not used nowadays. So far as I know, however, there has been no book of the sort printed since this one."

As the reporter was passing out of the shop he stopped to examine a queer little piano, with a case made in rustic fashion of roots and gnarled branches. "That," said the collector, striking a chord on the time-browned keys, "was made by Garibaldi during his residence on Staten Island. You see a collector's den is a port for the ships of all nations. This piano came from just across the bay, and that cutlass that hangs above it was made at Toledo in the middle ages. Strange companions they are indeed—and it is just such contrasts as this that make collecting a fascinating occupation. It is the delight of comparing the old with the new, and the works of one race with those of another. And when one once acquires the mania for gathering contrasting objects together he is quite sure to continue a collector until he dies."

THE STOCK COMPANIES.

The Valentine Stock company continue to win the approval of Winnipeg, Man., theaters. The audiences are increasing each week. The company opened their fifth week Oct. 30 with Hazel Kirke, to the largest business of their season. Ed R. Mawson as Dunstan Kirke, Jessie Bonstelle as Hazel, and Kate and Anne Blanche as the wife and niece, respectively, displayed abilities of a high order and were singled out for warm applause. Jack Webster as Arthur Carrington made the most of a small part. Charles Fleming made a dignified and warm-hearted squire. In The Private Secretary, 26-28, Robert Evans in the title-role received much recognition for the excellent manner in which he portrayed the Rev. Mr. Spaulding, and Jack Webster gave a true to life interpretation of the irascible Mr. Cattermole. Anne Blanche's excellent direction is apparent throughout every play. The company has set aside Thursdays as Garrison night. A Scrap of Paper was produced 23-25. Ours, Nov. 2-4. Many requests have been made for a few performances of Magda. The company played Magda at Rochester last Summer, and Jessie Bonstelle's success in the title-role was emphatic. The company will produce Cyrano de Bergerac during the engagement.

Last week the Meffert Stock company, at the Temple Theatre, Louisville, presented with remarkable success The Lottery of Love. It was the company's first effort with comedy and was naturally awaited with expectation. The ensemble was perfect, the settings were dainty and the staging of the play by Stage Director E. L. Duane was complete in every respect. James M. Brophy surprised his many admirers by his transition from romantic to light comedy. James Cooper made a genuine hit as Mr. Buttercorn; Robert McWade, Jr., was excellent as Tom Dangerous. Miron Leffingwell played the old sea captain with fervor. Charles N. Lum and James A. Keane are to be especially commended for excellent characterizations of small parts; F. M. Kendrick did well as the butler. Jessamine Rodgers, who replaced Louise Mitchell as leading woman, gave a sweet, pretty performance of Jo. Esther Moore made a captivating Diana, and Ada Levick was excruciatingly funny as Mrs. Sherramy. Edith Ward made the most of a small part.

The Dearborn Theatre Stock company, Chicago, presented The Masqueraders last week. It was the first time the play had been seen in Chicago since its original production. Julia Stuart, as Dulcie, had her best opportunity of the season, and she made the most of it. Mamie Ryan, as Helen, won unstinted praise. Valerie Bergere, as Charley Shalford, made a decided hit. Miss Francis was a pleasing Lady Clarice. Ernest Hastings, as David Remon; Gardner Crane, as Sir Brice Shene, and Ben Johnson, as Lushington, scored strong individual successes. This week, The Countess Guckl.

The Grand Opera House Stock company, Pittsburgh, which enjoys a popularity second to no similar organization in the country, has issued an attractive booklet, edited by Maurice Campbell, and entitled "Four Eventful Weeks." It

contains descriptive matter and casts of the bills of the company during the weeks of Oct. 30 and Nov. 6, 13, and 20—namely, Lord Chumley, Carmen, The Senator, and The Last Word, in the order named.

The production of Northern Lights at Hopkins Theatre, Chicago, had the special benefit of the personal direction of one of its authors, Edwin Barbour, who is also the stage director at the above theatre. Capital performances of the play were given by Harry Burkhardt, as Wallace Gray; Alexander Gaden, as Dr. Sherwood; Sam Morris, as Ellis; Charles Burnham, as Hugo Dare, and George Berry, as Dan Horton. The women were also seen to excellent advantage. Jane Holly playing Florence Sherwood; Hathe Foley, Starlight; Lucia Angella, Helen Dare, and Ada Lytton Harbour, Dorothy Dunbar. Fanchon will be given this week with May Homer in the title-role.

AT THE THEATRES.

Wallack's—A Rich Man's Son.

Comedy in three acts by Michael Morton. Produced Oct. 31.

Peter Dibdin William H. Crane
Arthur Dibdin William Courtleigh
May Dibdin Percy Hargrave
Mrs. Wilmerding Evelyn Carter
Mr. Wilmerding Charles Jackson
Putnam Wilmerding William Ingersoll
Florence Wilton Selene Johnson
Herbert Hatchwell Cling William Sampson
Mr. Lowry George F. Devere
Rockwell Briggs George F. Devere
Thomas Sandoz Milliken
Will Dupont

William H. Crane presented on Oct. 31 at Wallack's Theatre a new comedy, A Rich Man's Son, written by Michael Morton, and based upon a German play, Das Grobe Hemd, by H. Karlowitz. A large audience was on hand and the play pleased the majority.

A rich man's son is Arthur Dibdin, son of old Peter Dibdin, retired millionaire lumberman. Arthur returns from abroad filled with socialistic ideas. The wealth and luxury provided by his father are revolting to him. He scorns any position or prestige that money may buy, yearning to go forth into poverty and hew out a career for himself. All this impresses the practical parent as so much nonsense, but Arthur declines every offer of pecuniary assistance, winding up by announcing his purpose to run away from the lap of luxury, and, beginning with the poorest, to make a mark in the world strictly on his merits. Realizing that the son means to carry out this notion, the father determines to give him a taste of poverty. The old man declares that rash speculation has done away with his millions, and, closing the comfortable mansion in Madison Square, he removes with his son and daughter, May, to a top-floor tenement in Poverty Flat, Tompkins Square. Arthur, wishing not to see his poor old father work, undertakes to earn a living for the three by drawing architects' plans, but the squalid surroundings, the impossibility of all the comforts of home and club, hurt him much. The father manages to brave the ordeal by stealing away to frequent meals at Delmonico's, for May's essays at cookery are quite hopeless. The friends of the days of luxury wax distant, but Florence Wilton, a young heiress, who cherishes an admiration for Arthur's pet vision of ideal tenement architecture, along with love for the young man himself, resolves to aid the supposedly distressed family. By a third person she sends to Arthur a letter saying that he has been appointed architect for a syndicate organized to build his ideal tenement, and she furnishes money to put him in a respectable studio. When he thought he was poor he could not presume to court a young woman so wealthy as she, but now that he fancies himself chosen of all men to realize his own hobby his consummate vanity asserts itself, and he looks down upon every one, including the benefactress, whom, of course, he knows not as such. At length Florence reveals the fact that she is the mythical "syndicate." Arthur is lost in utter confusion, and old Dibdin is forced to acknowledge that he is still a rich man and that he was only teaching to his son the folly of the theory that poverty is an ideal state.

It is a theme that, treated in dignity, might have justified a "problem" play, but Mr. Morton, although he has elected to call his work a comedy, has really made a farce. The hypotheses as presented are absurd, the story quite improbable, and the central character such an unutterable cad as to banish all chance of sympathy. Some of the lines are witty, more are mildly amusing, and a few situations are undeniably humorous. It is not a play to appeal to thinking folk, while it should win favor in the eyes of the unthinking, who, after all, are largely in the majority. It is thoroughly wholesome, harmless and eminently respectable.

Mr. Crane found in old Dibdin a typically "Crane character," and he enacted it with hearty good nature, good taste, keen humor and much spirit. William Courtleigh did nobly in the terrible role of the insufferable Arthur, making this despicable creature tolerable by turning on the same humorous light that shone in his memorable Gadd of Trearney of the Wells. Charles Jackson scored a prodigious hit by some immensely clever comic acting in the last scene, wherein, as a husband hen-pecked for years, he suddenly burst forth in violent rebellion against his astonished wife. The house simply roared at this delightfully absurd bit, and gave it the most cordial applause of the evening. William Ingersoll served bravely as a rapid young aristocrat, William Sampson was commendable as an altogether impossible parasite, while George F. Devere and Will Dupont were more than equal to lesser roles.

Percy Hargrave was a sweet and lovely May. Selene Johnson as Florence was admirable, although the character might have been better had it been played as a bright, cheery girl carried away by Arthur's large notions through her love for him, rather than as a languishing idealist of whom none would expect sincere emotion. Sandoz Milliken made an adorable person of an untutored tenement house girl with a marvelously mixed dialect, refraining commendably from conventional tough and tomboy methods. Evelyn Carter was capable, though somewhat monotonous, as the hen-pecking wife.

The scenery was adequate and the stage was well managed. Frank Daniels in The Amcer is underlined for Dec. 4.

At Other Playhouses.

Owing to the fact that Tuesday (Election Day) is a legal holiday, this issue of THE MINNOW has been sent to press earlier than usual, and reviews of the Saturday and Monday productions are de-

ferred, therefore, until next week. The announcements at the various theatres are as follows:

GARRICK.—William Gillette offers, for the first time here, his new play, Sherlock Holmes, the supporting company including Katherine Florence, Judith Berolds, Ralph Delmore, Bruce McRae, George Wessella, George Honey, Reuben Fax, Henry Herman, and Henry McArdle.

NEW YORK.—In Gay Paree, with the book rejuvenated by Edgar Smith, is revived for a fortnight.

KNICKERBOCKER.—Sir Henry Irving, Ellen Terry, and the London Lyceum Theatre company repeat last week's repertoire, presenting Robespierre at each performance until Saturday, including an extra matinee on Wednesday. Miss Terry will appear in The Amber Heart and Nance Oldfield, Saturday afternoon, and Mr. Irving in Waterloo and The Bells, Saturday evening.

FIFTH AVENUE.—Mrs. Pike continues in her very successful production of Becky Sharp.

DALY'S.—E. H. Sothern and Virginia Harned continue in The Song of the Sword.

LYCEUM.—Annie Russell remains in Miss Hobbs.

EMPIRE.—John Drew appears in The Tyranny of Tears.

GARDEN.—Henry Miller in The Only Way is the bill.

CRITERION.—Julia Marlowe offers Barbara Frietchie.

HERALD SQUARE.—Children of the Ghetto is the attraction.

MANHATTAN.—A Stranger in a Strange Land has passed its half-century mark.

AMERICAN.—Carmen is sung by the Castle Square Opera Company.

GRAND.—Mlle. Fid is the bill for the week.

MURRAY HILL.—The stock company revive My Friend from India, with Henry V. Donnelly in the cast.

CASINO.—Alice Nielsen continues in The Singing Girl.

MADISON SQUARE.—Louis Mann and Clara Lipman in The Girl in the Barracks have moved down from the Garrick.

BIJOU.—May Irwin presents Sister Mary.

ACADEMY.—The Old Homestead stays for another week.

VICTORIA.—The Rogers Brothers in Wall Street is the bill.

THIRD AVENUE.—W. H. Rightmire is seen in The Two Wanderers.

STAR.—The Great Train Robbery is the week's attraction.

METROPOLIS.—Secret Service is the bill.

CURRENT AMUSEMENTS.

Week Ending November 11.

New York.
METROPOLIS (Third Ave. and 12th St.), SECRET SERVICE
OLYMPIC (Third Ave. and 12th St.), THE
VICTORIA BULLFIGHTERS
HARLEM OPERA HOUSE (12th St. and Seventh Ave.),
THE CUCKOO
HARLEM MUSIC HALL (12th St. and Seventh Ave.),
VAUDEVILLE
MINER'S (3rd St. and Lexington Ave.), VAUDEVILLE
THE PALACE (2nd St. and Lexington Ave.), CON-
TINUED VAUDEVILLE—1:30 to 11:00 P. M.
CARNegie HALL (57th St. and 5th St.), BOSTON
SYMPHONY ORCHESTRA—Wed. After. and Thurs. Eve.
Nov. 8 and 9
THE NEW YORK (Broadway and 4th St.), INGLY PARKER
—1:00 P. M.
CRITERION (Broadway and 4th St.), JULIA MARLOWE
as BARBARA FRIETCHIE—10 to 12 Times
THE VICTORIA (New York Ave. and 4th St.), THE ROGERS
BROTHERS in WALL STREET—10 to 12 Times
AMERICAN (Knox Ave., 12th St. and 13th St.), CARMEN
MURRAY HILL (Lexington Ave. and 4th St.), HENRY
V. DONNELLY STOCK IN MY FRIEND FROM INDIA
BROADWAY (Broadway and 4th St.), JULIA ARTHUR
IN MORE THAN QUEEN—10 to 12 Times
EMPIRE (Broadway and 4th St.), JOHN DREW in
THE TYRANNY OF TEARS—10 to 12 Times
METROPOLITAN OPERA HOUSE (Broadway, 39th and
40th Sts.), Closed
THE CASINO (Broadway and 9th St.), ALICE NIELSEN
as THE SINGING GIRL—10 to 12 Times
KNICKERBOCKER (Broadway and 9th St.), HENRY IRVING
and ELLEN Terry—ROBESPIERRE, NANCE
OLDFIELD, THE AMBER HEART, WATERLOO, and THE
BELLS
HERALD SQUARE (Broadway and 33rd St.), CHILDREN
OF THE GHETTO—10 to 12 Times
GARRICK (2nd St. East of Sixth Ave.), WILLIAM GIL-
LETTE as SHERLOCK HOLMES—11 to 9 Times
KOSTER & BIAL'S (145-147 West 3rd St.), ROUND NEW
YORK IN 90 MINUTES—1 to 7 Times
MANHATTAN (128-129 Broadway), A STRANGER IN A
STRANGE LAND—9 to 11 Times
THIRD AVENUE (Third Ave. and 11th St.), THE TWO
WANDERERS
BIJOU (128 Broadway), MAY IRWIN ANNIVERSARY MARY—
11 to 12 Times
WALLACK'S (Broadway and 30th St.), W. H. CRANE in
A RICH MAN'S SON—7 to 10 Times
DALY'S (Broadway and 9th St.), E. H. SOTHERN and
VIRGINIA HARNED in THE SONG OF THE SWORD—
10 to 12 Times
WERKE & FIELDS (Broadway and 29th St.), THE WHIS-
PER—10 to 12 Times—THE OTHER WAY—10 to 12 Times
SAM I JACOB'S (Broadway and 29th St.), Closed
FIFTH AVENUE (Broadway and 29th St.), MRS. FISK
as BECKY SHARP—6 to 10 Times
THE GARDEN (Madison Ave. and 27th St.), HENRY
MILLER in THE ONLY WAY—10 to 12 Times
MINER'S SQUARE GARDEN (Madison and Fourth
Aves., 33rd and 27th Sts.), Closed
MINER'S (103-104 Madison Ave.), BRYANT and WATSON'S
AMERICAN BEAUTIES
MADISON SQUARE (2nd St. and Broadway), LOUIS MANN
and CLARA LIPMAN in THE GIRL IN THE BARRACKS—
11 to 12 Times
LYCEUM (Fourth Ave. bet. 3rd and 24th Sts.), ANNIE
RUSSELL as MISS HOBBS—10 to 12 Times
EDEN MUSIC (2nd St. and 9th St.), FIGURES IN WAX
—CONCERTS and VAUDEVILLE
PHOTON (2nd St. bet. Sixth and Seventh Aves.), CON-
TINUED VAUDEVILLE—12:00 to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.),
Mlle. Fifi
IRVING PLACE (Southwest cor. 13th St.), DRAMA and
COMEDY in GERMAN
FOURTEENTH ST. (14th St. and Sixth Ave.), THE DAIRY
FARM—10 to 12 Times
KEITH'S (East 14th St. and Broadway), CONTINUED
VAUDEVILLE—12:00 to 11:00 P. M.
ACADEMY (17th St. and 14th St.), DENMAN THOMP-
SON in THE OLD HOMESTEAD—10th Week
TONY PASTOR'S (Tenth Avenue Building, 14th St.), CON-
TINUED VAUDEVILLE—12:00 to 11:00 P. M.
DEWEY (128-132 East 14th St.), THE BOWERY BUL-
LEQUERS
STAR (Broadway and 13th St.), THE GREAT TRAIN ROB-
BERY
GERMANIA (147 East 9th St.), THE REDEMPTION COMPANY
in GERMAN REPERTOIRE
LONDOS (127-129 Bowery), THE DAIRY BUCHER BUL-
LEQUERS
PEOPLE'S (109-110 Bowery), THE HEBREW DRAMA
MINER'S (105-109 Bowery), JOHN W. LEAHY'S OCTO-
BURNS
THALIA (65-69 Bowery), THE HEBREW DRAMA
WINDSOR (43-47 Bowery), THE HEBREW DRAMA

Brooklyn.

ACADEMY OF MUSIC (75 to 104 Montague St.), BOSTON
SYMPHONY SOCIETY—Fri. After. and Sat. Eve., Nov. 10
and 11
PARK (100 Fulton St.), LUCIA DI LAMMERMOOR
HYDE & BEHNMAN'S (30-32 Adams St.), VAUDEVILLE
NOVELTY (Driggs Ave. and South 9th St.), VAUDEVILLE
GRAND OPERA HOUSE (Elm St. and Fulton St.),
ROBERT FULGON'S EUROPEAN-AMERICAN STARS
UNIQUE (104-106 Grand St.), FRED EYEN'S MOULIN
ROUGE BULLFIGHTERS
THE ANTHEM (45-47 Bedford Ave.), "WAX DOWN EAST"
STAR (100-102 Jay St., at Fulton St.), HARRY MORRIS
in TWENTIETH CENTURY MADON
EMPIRE (10-12 South 6th St.), IRWIN BROTHERS' BUL-
LEQUERS
COLUMBIA (Washington, Thirty and Adams Sts.), AT
THE WHITE HORSE TAVERN
GATEWAY (Broadway and Middleton St.), McINTYRE and
BEATH'S COMEDIANS
LYCEUM (Montrose Ave. and Leonard St.) FAUST
BIJOU (100-102 Fulton St., at Livingston St.), THE BROTHERS
MONTAIGNE (100-102 Fulton St.), FRANCIS WILSON in EY-
EN'S DE HEBREW
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE
—11:15

A CHAT WITH SELMA KRONOLD.



She was seated before the piano, in one of the smaller music rooms of the American Theatre, when the representative of THE MIRROR entered. Her gown and hat matched in color the blackness of her hair and the polished ebony of the instrument—for Madame Kronold mourns the passing of her mother. Skillfully her hands passed to and fro over the keys, apparently without definite intent, yet bringing forth a succession of soft minor chords that expressed far better than tongue might tell the direction of her reverie.

"You have only interrupted a little visit between the piano and me," she said cordially, in response to the reporter's apologies. "I am very fond of the instrument, because it was my first musical friend. I played, you must know, long before I began to sing."

"You were at one time a professional pianist?"

"No, not so much as that; but when I was a very small girl, in a convent in Poland, it was thought that my talent was for instrumental music. I played the piano very well for so young a child, but the sisters declared that I was their worst pupil in singing. The secret was that I was timid and was afraid to open my mouth, and so at the convent they never discovered that I had any voice at all."

"In order that I might study the piano under the best masters I was sent to Leipzig. One day I sat in my room practicing, singing the air as I played. My teacher, passing by the door, heard the voice and rushing in told me that my fortune lay in vocal music. Upon his advice I entered the Royal Conservatory at Leipzig, where my studies were thenceforth directed by Arthur Nikisch. When I was graduated, several years later, I was the first prize pupil, and as such I was given the privilege of making my debut at the Royal Theatre. There I appeared as Agatha in Der Freischütz—and that ends the story of how the child pianist became the grown-up singer."

"And now will you tell me the singer's story?"

"Gladly. Soon after my debut I was engaged by Angelo Neumann for the company that he was forming to present the Nibelungen Ring and other Wagnerian operas in the European capitals. The organization was headed by Katherine Klafsky, and Madame Seidl-Kraus, and Anton Seidl was the musical director. My natural love for Wagner's works had been developed at the conservatory, and through my association with these distinguished musicians of the Neumann company I not only received a most valuable training, but also became a thorough Wagner enthusiast. Our tour lasted for nearly five months and ended with an engagement at the Drury Lane Theatre, London. I then studied in Paris for some time under Desiret Artot, and while there was engaged by Edmund Stanton and Anton Seidl to sing at the Metropolitan Opera House, New York. Unfortunately, after my arrival here I was obliged, for purely personal reasons, to break my contract, and during my first visit to America I sang only in concerts as the soloist of the orchestras directed by Herr Seidl, Theodore Thomas, and Walter Damrosch."

In the Autumn of 1889 I went to Berlin as prima donna of the company at the Royal Opera House. During my two seasons there I added thirty operas to my repertoire, and in 1892 I returned to America to sing leading roles with the Gustav Heinrichs company. I remained for several seasons with that organization, appearing in Washington, Philadelphia, New York, and Boston, and during that period I originated in this country the roles of Nedda in I Pagliacci, Santuzza in Cavalleria Rusticana, Manon Lescaut in the opera of that name, and Susa in L'Amico Fritz."

"In 1896, when German opera was revived at the Metropolitan Opera House by Walter Damrosch, I was engaged to sing leading roles in the company that included Marie Materna, Emil Fischer, and Anton Schott in its membership. At the conclusion of this engagement I returned to Europe, and until a year ago I sang in grand and romantic opera in Frankfurt, Cologne, and Treve."

"Last Winter I was the prima donna soprano of the Italian Opera company at the Teatro National in the City of Mexico. It was a delightful experience in many ways, and but for the discomfort of the theatre, which was never warmer than a cave, I enjoyed the

season there very much. My return to the North was occasioned by the illness of my mother, who was in New York at that time. I went with her to the mountains and to the seashore last Summer, hoping that she might recover—but I came back to the city alone to prepare my roles for the season with the Castle Square Opera company."

"You have sung before in most of the operas to be presented, have you not?"

"Ah yes, but not in English. I have a repertoire of forty-five operas that I have sung in Italian, French and German, but only two of them, La Gioconda and Carmen, have I sung in your language. I find the task of re-learning the text very difficult, because naturally the music is associated closely in my mind with the original words. Many of the libretti, however, have been well translated into the English, and I am sure that once I learn them I shall enjoy singing in a tongue that will be understood by the entire audience."

"The translation of Carmen is especially good, and the role is one of which I am very fond. Carmen is a living, human being, and the development of her character in the opera is worth studying. One can enjoy singing and acting a part like that because it is real. On the other hand, there are many roles, especially in the old Italian operas, that almost disgust one by their unreality. There is no humanity in them, and it is therefore not the singer's fault if he or she acts them in an artificial manner."

"I think that librettists are making wonderful strides toward perfection nowadays. The books of the new Italian operas are far superior to the old—indeed the librettist's art in Italy has been almost revolutionized. The operas of the modern Italian school are interesting, well-constructed dramas set to music. They have all the elements that go to make up a play, with the added beauty of the dramatic music that the younger Italian composers have learned so well how to write. In Germany there have been no really great operas written since Wagner's time, and the German musicians now follow the Italian school. It is a romantic school, if you will, but the emotions portrayed are human emotions, and the natural love and hate of the human heart are the foundations upon which the modern composer and librettist build the combined structure of book and score."

"Two years ago, in Cologne, I originated the leading role in an opera of this class that may be sung in America within the next twelvemonth. It is called A Basso Porto, and is the work of Spinelli. It is one of the best, I think, of the late Italian operas. This and other operas of the same school will be the most popular, I am sure, for several years to come."

"You are not yourself an Italian, Madame Kronold?"

"No, I am of Polish birth and parentage—a native of Cracow, the town in which Modjeska was born. The tragic history of the lost country—as Poland is called by her sons and daughters—has had a wonderful effect upon the national character. There is a sadness deep in the heart of every Pole, be he peasant or aristocrat, that never may be quite forgotten; and it is this national sorrow that has brought out the sentimental and dramatic qualities for which my countrymen are famed. Poland has indeed suffered, but, chiefly because of her suffering, she has given to the world in this generation alone the De Reszkes, a Modjeska, a Sembrich, and a Paderewski."

THE CALLBOY'S COMMENTS.

Over at the Murray Hill Theatre the other evening, when Henry V. Donnelly's capital stock company was playing Held By the Enemy in most admirable fashion, it was my fortune to see an actor go gloriously through one of the most trying ordeals that could be imagined. Herbert O'Connor was playing the old negro servant, Uncle Rufus, and playing him excellently. It was in the fine pathetic scene where the old negro comes to the Northern general and begs to be allowed to die in place of young Gordon Hayne. William Redmond as the general had denied the plea, and the old negro had just bowed in sorrow, when a political procession came by out in the street and the band struck up "I Guess I'll Have to Telegraph My Baby." It was ludicrous, of course, and I trembled for the scene. I didn't see how it could be saved. Mr. O'Connor seemed to realize the impending calamity and he played that scene magnificently. He fairly compelled the audience to watch him through the slow exit, without a line to help him, while the absurd "coon" song dinmed all the time in their ears. One or two giggled, but no one laughed. And then the actor got the big round of applause that he certainly earned. It was, I think, the most extraordinary instance of holding an audience against overwhelming odds that I have ever seen.

By stress of several recent experiences, I am impelled to speak of the way that actors have of lowering their voices almost to the point of the inaudible whenever the stage is dark. In more than a few instances it has been quite impossible of late to hear the players in dark scenes at the local playhouses, and there appears no logical excuse in most cases for such methods. No doubt, in a scene of gloom and mystery and green light, it is meet and proper to speak low, but there can be no reason for speech so soft that it is not to be heard in front.

In a majority of dark scenes the stage is lighted so dimly that the players' gestures and facial expressions are not to be seen across the footlights, and the spectator needs every

line of the play to aid his understanding. These scenes at best are very trying to the eyes, and when one can scarcely see what is going on one naturally yearns to hear about it.

I fancy that there is an involuntary inclination to lower the voice in darkness, and that no one is really to be blamed for so doing, but in justice to the people who pay to hear as well as to see, and who, denied the possibility of seeing in the dim uncertain light, entertain a just and pardonable wish to hear, actors and stage-managers might serve the public weal by thinking it over.

To a touring friend I am indebted for a press notice used over in New Jersey in advance of a "humorist" on the Y. M. C. A. circuit. Advance matter, I take it, should be of a sort to inspire in the hearts of the countrymen a consuming desire to expend much money in the good cause of maintaining the subject of the notice.

Conceding, for the sake of argument that such is the case, kindly take notice of this notice: "His fun was of the sort calculated to make an audience leave pleased with themselves." It seems fair to wonder whether the "humorist" that uses this notice has any sense of humor. Nor does it appear at what stage of the fun the exodus set in.

Speaking of press matter, permit me to call attention to the following modest forecast of a certain farce comedy. It comes to me from a reader in North Adams, Mass., the town that looks like the Garden of Eden after you get through the Hoosac Tunnel. Bow low and behold: "Altogether the merriest, most mirth-provoking aggregation of laugh makers gathered together by a management whose most assiduous aim has ever been, is now and always will be, to dispel the shadows of laborious life with stage sunshine and to bring health-giving happiness to every home. Past successes warrant present hope of perfect cure for all who need this medicine of mirth. And who does not? You won't need an opera glass or a microscope to see the points that make a monument grin, you will find it all the tonic you can take at one time. A colossal comic cocktail of fizz, fun, and frolic. You won't have to go out between the acts to see a friend, or borrow a clove, or to smoke a cigarette, you might as well sew on a lot of extra buttons and take a belt with you, you'll need them to keep from bursting."

Did I not believe that that eminent author was in England, I should have suspected Frank Wiltach, although I knew what all the words meant in this one, and I recall few of Mr. Wiltach's learned treatises that did not help me to wear out my dictionary.

Manager F. W. Stair, with Who is Who, has forwarded this study in spelling that assailed him in Cleveland:

DEAR SIR: My object in writing you is to ascertain, whether or not you have any vacancy in your company for another man. My desire is to get with a good company at once. Talent, Whistling & Imitations. Would be pleased to meet you at any place, and time, with you may suggest.

I suppose that "weather or not" is a new line to substitute for "rain or shine," and accept it as a precious suggestion.

Manager T. J. Myers, of the Kansas City Orpheum, favors me with another spelling lesson, received by Martin Lehman, senior manager of the house. 'Twas from a pretty well-known vaudeville team, and it said:

MR. LIMAN DEAR SIR as we do not Play your theatre at present will you kindly forward our maille if any Comes For us to your theatre Forward To orpheum omaha, Meh.

As Ezra Kendall remarked, after escaping from the Grand Army encampment, "Wouldn't that G. A. R. you?" I wonder if there would be any money or glory or anything in getting out a spelling book, especially adapted to enlighten those too busy or too old to go to school. Maybe not.

Paul Gilmore has contributed the following odd one from a local manager with an open date:

DEAR SIR: It is with pleasure I write you and say I was delighted with How You advertised and I was delighted to get the cards and I give them around to my Friends and I was glad when they said to me when are you going to have Him they meant you and I said as soon as I can For he will get a House and so you will as Please give me a date and you will see that I am up and awake and I will make Everything goe quick and Please answer at once.

No doubt the manager would have written more if he had't exhausted the available supply of the word and.

Another received by Mr. Gilmore:

DEAR SIR: I hope that you will pardon my writing to you, as I do not know you personally. I want to see you play this afternoon and thought both the play and you were grand. I have always wanted to go on the stage. When I was very young I used to play in the home theatricals, but not since I was five years old. I am now 16. I wish you would answer this, for I want a letter from you to go among my collection of programmes and pictures. I went to nearly every show that went to St. Joseph, Mo., last season, and was introduced to quite many actors and actresses. I intend to study for the stage later on, but at present I am trying to master shorthand. Would you advise me to study for the stage?

It were best, perhaps, that the writer should stick to shorthand. I once knew a man that worked at shorthand and afterward he got another job and did very well indeed.

THE CALLBOY.

AMONG THE DRAMATISTS.

Fred J. Bates has written a comedy entitled, Miss Prince of Wales.

Alice E. Ives has orders for two new plays, and will probably produce two others during the present season.

Frederick Ranken, author of the libretto of The Smugglers of Budapest, has gone to Philadelphia to be present at the performance of the opera on Monday night by The Bostonians.

GOSSIP OF THE TOWN



Guy Lispenard, of whom an excellent likeness is presented above, has been a successful member of the Casino forces the past season. Jointly with the Lispenards he will shortly present in vaudeville a novel sketch entitled The Voodoo Charm, written for them by George Totten Smith, the music being by R. A. Keiser.

S. E. Gross, the Chicago man who thinks that Cyrano de Bergerac infringes on a play copyrighted by him, has brought a second suit against Richard Mansfield, alleging now that \$50,000 are due to him for royalties.

Guy F. Stealy's new farce, Hunting for Hawkins, was tried at a special midnight performance at the Columbia Theatre, Chicago, on Nov. 2. Eddie Girard and Edward Garvie heading the cast.

The first entertainment of the season by the pupils of the Hart Conway School of Acting, Chicago, will consist of a three-act comedy, by John Aschenfaul, called The World of Fashion, from the French Les Doigts de Feu.

The Earl of Yarmouth has adopted the stage name Eric Hope, and will appear in the farce Make Way for the Ladies, to be presented at the Madison Square Theatre on Nov. 20. He was made a member of the Lambs' Club on Thursday.

Walker Whiteside will star again this season in Shakespearean plays, having resigned from Ben Hur.

Juliette de Grignan has resigned from The Ladder of Life.

H. S. Taylor filed a petition in bankruptcy last Thursday, with liabilities of \$19,648.98.

Augustus Pitou, Jr., resigned his position as business-manager of Zorah last week, to assume a like position with The Gunner's Mate.

Loie Arnold, who retired from the stage several years ago, making Denver, Col., her home, has returned to New York and will again take up a professional career.

The Frisbee Stock company was recently entertained at Traverse City, Mich., by the local Elks.

The Dairy Farm will close its engagement at the Fourteenth Street Theatre on Nov. 25. The run has been peculiarly successful and would be continued indefinitely if longer time might be secured. On Nov. 27 The Village Postmaster will return to the Fourteenth Street and The Dairy Farm will go on the road.

The Gunner's Mate will be played for the first time at Plainfield, N. J., on Nov. 9, and will be seen at the Fourteenth Street Theatre in December.

Louise Hepler is pursuing her musical studies under Oscar Sanger's direction, with the intention of singing legitimate light opera roles in the future. She will remain in town all winter, having decided to accept only New York engagements this season.

John W. Burton will soon leave on a trip to San Francisco and Honolulu. He will be away until the first of February.

The trustees of the Shakespeare Birthplace at Stratford have appointed William Baker, the only son of the late Mrs. Mary Baker, to succeed her as custodian of Anne Hathaway's cottage. Mr. Baker is said to be a descendant of Anne Hathaway, and the cottage has been continuously occupied by that family since its original occupant's time.

The differences between the stage hands and theatre managers of the Court Square and New Gilmore Theatres, Springfield, Mass., have been adjusted, and the boycott was declared off by the Central Labor Union Oct. 25.

George Richards and Eugene Canfield were discharged in bankruptcy in this city last Wednesday. Their liabilities had been placed at \$6,365.65.

Julius Booth was incorrectly programmed last week as playing the Count d'Hauterville in Robespierre with Sir Henry Irving at the Knickerbocker. Mr. Booth was a member of the company in London, but the part was played here by Arthur Royston.

The Doherty Sisters, with The Real Widow Brown, are making a bit in the South.

M. M. Carnes, of The Hustler, was married at Canton, O., Nov. 1, to Harriet Yocum, of Chicago.

Fire caused \$3,000 damage to the Elliott Opera House, Middletown, Ind., on Oct. 29. The theatre will be repaired at once.

TO THE MEMORY OF LIZZIE MACNICHOL.

Who shall say but what our God knows; et.
And that He has the right to take and give?
For He to His beloved giveth rest.
Although their spirits evermore shall live.
And yet this one sweet soul that He has called
Unto the home where darkness has no part
Was so beloved, and held us so enthralled,
That naught but sorrow stifles every heart.

We've listened to the music of her voice
In praise of Him who always had her love.
And at the sound the world seemed to rejoice,
To 'waken to the joys of Heaven above.
Her smile could banish every thought of woe—
'Twas like a rainbow on a Summer's day—
And when she spoke the words fell soft and low,
Like music of an organ's sweetest lay.

Good-night! good-bye! we know thou art at rest,
That every joy in Paradise is thine.
And here on earth thy memory is blest
By deeds that with a noble halo shine.
Good-bye! again—thy earthly songs are done—
Thy voice, though hushed, rings through eternity:
For thee the goal of perfect rest is won,
Thy life was like one grand, sweet melody.
—JOSEPH PATTERSON GALTON.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Proctor's.

Palace.—

Keith's Union Square.

Koster and Bial's.

Weber and Fields'.

Harlem Music Hall.

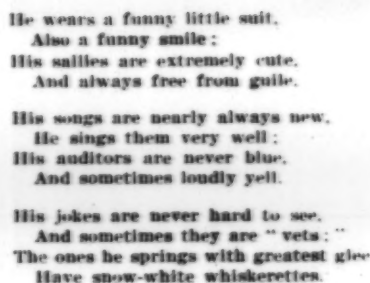
THE BURLESQUE HOUSES.

DEWEY.—Hurtig and Seamon's Bowery Burlesquers are here this week. A new version of the burlesque Slumming, written by Loney Haskell, is a special feature.

LAST WEEK'S BILLS.

The Burlesque Houses.

PRESS ELDRIDGE.



THE NEW BON-TON.

THE WAITER'S OPINION.

ALBEE A BUSY MAN.

KEITH'S IN WINTER DRESS.

PICTURES OF THE BOER WAR.

SOLARET IN BOSTON.

J. S. TERRY A FATHER.

The well-known vaudeville team of Terry and Lambert is now a trio. The third member joined in Chicago on Friday, Nov. 3. He has a remarkably strong voice, and is very handsome and healthy. Mrs. Terry is giving him her entire attention, and Mr. Terry does not object in the least. Congratulations are in order.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

NOTICE LA LOIE FULLER

Who is now in Paris, has **NO SISTER**, and has never authorized any one to trade on her name. Imitators have appropriated her creations throughout the world.

The above statement is absolutely true.

EDWARD A. STEVENS, Manager Loie Fuller.

LOIE FULLER.



REAL RURAL.
The Greatest Rural Act in Vaudeville.
Dan and Dolly Mann
In an original sketch entitled
* **MANDY** *
Singing, Dancing, Comedy and Pathos.
Open for Clubs or Vaudeville. Address Agents or
DANNY MANN, 209 E. 54th St. N. Y. City



GYPSY QUARTETTE.

Boston Post, Tuesday, Oct. 24, 1899.—Another big hit was made by the Gypsy Quartette, by long odds the best singing organization that has been heard in the varieties. It is composed of two women and two men, who open with an attractive camp scene and sing selections from operas. Every one of them is a soloist worth hearing. An arrangement of popular songs at the close was repeatedly encored.
Boston Transcript, Oct. 24.—The Gypsy Quartette's soprano, Lorraine Armour, was easily a favorite at once. She sings better than the usual vaudeville artist and the encore band soon found it out. The old favorite songs were applauded beyond the echo.
Dates: Oct. 23, Keith's, Boston; Oct. 30, Keith's, Providence; Nov. 6, Keith's, Philadelphia; Nov. 13, Tony Pastor's, New York.
For Open Time, apply Agents.

"The most stunning woman on the vaudeville stage."—**VIDE PRESS.**

ALEXANDRA DAGMAR

HURTIG & SEAMON'S MUSIC HALL.

ALL COMMUNICATIONS AS ABOVE

ARTIE

HALL

I played Koster and Bial's last week and, according to Tuesday's *Daily Telegraph*, I was a big hit. Well, I'm glad I was.

MR. and MRS.

JIMMIE BARRY

Columbia Theatre, Cincinnati, O.,
THIS WEEK.

Presenting
MRS. WILKINS'S BOY.
Address all agents.

GEO. W.

DAY

"George W. Day was by far the most original, and for high-class humor, far superior to anything else on the bill."—*Boston Traveller.*

MINNIE

DALY AND MACK

In their original specialty. Big hit over KEITH and PROCTOR Circuits. Success everywhere. This Week—**STAR THEATRE, NEW YORK.**
En route with WM. T. KEOCH'S GREAT TRAIN ROBBERY CO.
AUTHORS of that funny Irish song, "NIKE McDODDLE, THE IRISH YODLER."

BOBBY

EDWARD ESMONDE

Presenting Sidney Wilmer's Brightest Farce,
THE FOOLISH MR. WISE.
Address CHAS. E. TUTHILL, Hyde & Behman Am. Co., Brooklyn, N. Y.

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GENARO AND BAILEY

Rijou, Washington, Nov. 4; Pastor's, N. Y., 13; Miner's 125th St., 2-25.

Joseph Hart and Carrie De Mar

HEADING
JOSEPH HART'S ALL STAR VAUDEVILLE CO.
DIRECTION WEBER & FIELDS. Permanent address, Weber & Fields' Music Hall, N. Y.

Rose Melville

"**SIS HOPKINS**"
Season 1899-1900, will be presented in the pastoral musical comedy,
SIS HOPKINS.

ALAN DALL, *New York Journal*, March 8, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."
Produced by **FLEMING & NICHOLS, Managers, 1368-70 Broadway, New York.**

SADA

THE YOUNG AMERICAN VIOLINIST.

"SADA, GREAT ARTIST. IMMENSE SUCCESS here. Big card for first-class houses,"
JOHN MORRISSEY, Manager Orpheum.

Manager, RICHARD S. COPLEY, 131 E. 17th St.

YAN AND NOBRIGA

Produced their new act, entitled
MY BUSY DAY,
By GEO. TOTTER SMITH.

With MINER AND VAN'S BOWMAN BURLESQUES for the first time at Providence, R. I. It is a success from start to finish and will prove to be one of the laughing hits of the season.

LILLIAN GREEN - and - WILLIAM FRIEND

In a Comedietta by RICHARD CARLE, **MRS. BRUNO'S BURGLAR** Extremely Successful!

CHARLES HORWITZ

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Financial Question," for Miss Beatrice Moreland, "The Mystery of the Mortgage," for Henry E. Dixey, "His Ambition," for Hilda Thomas, "A Royal Visitor," for Mr. and Mrs. Harry Budworth, "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes, "A Lively Boy," for Martinetti and "A Case of Champagne," for Mr. and Mrs. Franklyn Wallace; also sketches, monologues and famous parodies for Wills and Loretta, Carr and Jordan, Ray L. Royce, Julian Rose, Dehaven and Mase, Jessie Couthout, Mrs. Mark Murphy, Harvey Sisters, Giguere and Boyer, and many of the best headliners. For terms regarding sketches, monologues, parodies, etc., address
CHARLES HORWITZ, Care H. Witmark & Sons, Schiller Building, Chicago, Ill.

"JESS" DANDY "JESS"

"The most intelligent and also the most amusing parodist now being played in vaudeville."—*N. Y. World.*
"Dandy's songs and parodies are always comic, and his 'turn' is one of the really artistic matters of the present-day varieties."—*Philadelphia Item.*
"Dandy's Parodies make a hit on Fourteenth St."—*Chico.*
"Dandy is more successful than ever."—*N. Y. Dramatic Mirror.*

Nothing open until March, 1900.

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Permanent address, TREMONT N. Y. City.

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Hyde's Comedians, Season 1899-1900.

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BERT HOWARD AND LEONA BLAND

The Best of All Comedy Piano Acts.

PARISIAN WIDOWS CO.

New York City, this week.

Address Minnion office.

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COMEDIENNE
with
CATCHY
AROLS.

PLAYING DATES 1899-1900

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BACK FROM THE COAST WITH ITS ENDORSEMENTS. Presenting COLOR BLIND, HIS MOTHER-IN-LAW'S DAUGHTER, CUPID'S MIDDLEMAN. More to follow.
Address Agents. Permanent address 131 W. 40th St., N. Y. City.

EVA WILLIAMS and JACK TUCKER

Presenting their original version of
SKINNY'S FINISH
WITH "ULGORA'S EUROPEAN-AMERICAN STARS."

Special production in the Spring of the slang classic, **THE NEW SKINNY'S FINISH**, written by GEORGE TAGGART

EVA MUDGE

Character Vocalist, Comedienne.

Address Minnion, or 38 Lee Ave., Brooklyn, N. Y.

FRED NIBLO

"The American Humorist."

An emphatic success in all the best houses in the country, from New York to San Francisco. Not a week had since August, 1898. Booked solid to March, 1900.

Address care Minnion or good Agents.

AN ORIGINAL COMEDIAN.



HARRY C. STANLEY.

Above is a picture of Harry C. Stanley in the character of Professor Klatz in his musical comedy sketch, "Before the Ball." Mr. Stanley as the Professor does one of the best bits of character work in vaudeville at the present day.

During the sketch Mr. Stanley gives an imitation of a clarinet which is exceedingly good. During a recent engagement at Keith's Providence house a well-known clarinetist of Providence was in front. When Stanley was about half through his selection the expert turned to a friend beside him and said: "That fellow is about as poor a clarinet player as I ever heard; I don't see how he holds his own in such a fine show as this." The friend, knowing the facts, began to laugh, but the musician did not see the point of the joke until Stanley took his "fake" instrument apart and showed that he was simply using his vocal chords. The would-be critic paid for four suppers after the performance and praised the actor for his clever deception.

Mr. Stanley is ably assisted by Doris Wilson, a pretty and attractive young woman, who possesses a remarkably sweet and well-trained voice. The duo are now on the Keith circuit, and are among the features of this week's bill at the Union Square in this city.

VAUDEVILLE JOTTINGS.

Madame Caro Roma, who is now residing in London, gave a reception recently in honor of her old friend, Zelma Ravistown. The co. was large and many notables were present.

It is barely possible that Claude Loftus may be seen at Weber and Field's Broadway Music Hall after all. She would fill the place left vacant by the retirement of Mabel Foster admirably.

Mr. and Mrs. Edwin Milton Boyle were entertained at an elaborate luncheon at the Montauk Club, Brooklyn, N. Y., on Tuesday, Oct. 31, by Mr. and Mrs. Chester Ingersoll Richards, of 28 Montgomery Place, Brooklyn.

The two smart little Weston Sisters have been reinforced by the addition of two other younger sisters. The four make a capital quartette, and they are now busily rehearsing a new specialty which they promise will be a "cracker."

Frank Cushman has been meeting with great success on the Orpheum circuit. His press notices have been very flattering.

Joseph Hart's All-Star Vaudeville co. is meeting with the same success as last year. Every theatre visited by the company has been packed to the doors, and the press has been unanimous in praise of the work done by the performers.

Harry Thomson will begin a tour of the Kohl-Castle circuit, at Minneapolis, on Dec. 24. He was billed recently at a theatre in Brooklyn without his consent, and is now suing the manager for damages.

Filson and Errol made the hit of the bill last week at Keith's Theatre in Providence, in A Tip on the Derby. They have their season completely booked, with the exception of Christmas week, during which they rest, in spite of dozens of offers of time, and one week in January. This is a remarkable record, and is due to the satisfactory performances given by this painstaking and clever comedy duo.

Payne Moore, whose husband was imprisoned some months ago for working the "badger" game, has been engaged for "Round New York in Eighty Minutes," at Koster and Bial's.

Dan Gully has canceled all his vaudeville engagements and has joined the Papa's Wife co.

George Gillman was one of the performers who made hits at the Theatre in Chicago on Oct. 19.

Mike Bernard's new march, "The Rag Time King," promises to become very popular. It is being energetically promoted by Charles H. Ward and Co.

Howe and Scott were a big hit at Proctor's Leland in Albany last week.

Burt W. Wallace was forced to cancel an engagement at the Grand Opera House, Nashville, Tenn., owing to an attack of sciatica. He is now under treatment at St. Luke's Hospital, Chicago.

H. L. Lawrence, business-manager of the Georgia Minstrels, writes that the co. is on its way back from the coast, and is meeting with success everywhere. Among the members are Carrie B. Wood, John W. Dennis, Mr. and Mrs. Williams, Zeke, Fountain Wood, the Black Hermann, the original Sawdust River Quartette, the Oak Leaf Quartette, and ten other singers, dancers, and cake walkers.

Frank Whitman, the dancing violinist, has just finished a most successful seven months' engagement at the New York Theatre with The Man in the Moon, Jr. He has been re-engaged with the co. for its run at the Columbia Music Hall, Boston, Mass.

The marriage between Michael Bernard, the pianist at Tony Pastor's, and May Morning, was annulled on Nov. 2, by Justice Gliderdove in the Supreme Court, for the reason that Miss Morning has another husband living. She was given the custody of her child, but its father will be allowed to visit it occasionally.

Snyder and Buckley will sail for England on Nov. 8, to fill engagements made for them by Richard Warner and Co.

By special permission of R. F. Keith, Ching Ling Foo was allowed to appear at the Sunday concert at Weber and Field's Broadway Music Hall on Nov. 5. This was his first appearance in New York at any theatre except Keith's Union Square.

Sidney Drew's bankruptcy case came up before Referee F. K. Pendleton last week. The schedule accompanying the petition shows that Mr. Drew owes \$12,617.87, and that his assets consist of clothing, which is exempt under the law. The creditors are mostly actors and actresses and hotel keepers.

While playing Wilkes-Barre, Pa., the Gleees were presented with a handsome umbrella and cane, suitably engraved, by C. J. Fell, the music publisher, as a mark of his appreciation of the able manner in which the Gleees render his song, "It Didn't Seem like Home."

Female Barry has a new Downey rag, that is not half bad. He announces in a confidential way to the audience that as he cannot be Downey, he would like to be his shirt, which is the next thing to him.

J. W. Craig, of the Six Champs, now at Koster and Bial's, was presented with a gold mounted cane by the members of the Variety Club just prior to his departure for New York. A presentation speech was made by Richard Warner.

Waldy Miller, a friend of T. Nelson Downey, is appearing in Paris. He is advertising himself as King of Belles.

Paul K. Koster, the popular and clever pianist of Koster and Bial's, has composed a brilliant

new march called "Ching Ling Foo," which has been published by the Downey Publishing Co. of New York. It is very catchy and contains a novel and original movement, which combines odd strains of Chinese music with a rattling rag-time melody.

Cole and Johnson report big business with their Trip to Coontown.

Dan Leno is meeting with success as the star of Simms and Corri's new play, In Gay Piccadilly.

Spadoni, a new juggler, has made a hit in London. He drives on the stage in a little carriage, drawn by a pony. Later he takes the carriage apart and juggles the wheels and body with great dexterity.

Bryant and Saville are with the Bentz-Santley co. for the season.

Charles Leonard Fletcher has completed and is now rehearsing a new protean travesty sketch which he has named At the Stage Door. Mr. Fletcher and Miss Neville will introduce in the new piece costumed travesties on Gismonda and The Only Way.

Fancy postal cards from Cape Town, South Africa, dated Sept. 25, announce the safe arrival there of Benson, Beechill, Steady and Cross and Hadden, en route for Johannesburg, where they are booked at the Empire. It is reported that they have had to return to Europe on account of the war.

The bill at the Winter Garden, Berlin, week of Oct. 2, included Staley and Birbeck, Wood and Sheppard, the Sisters Hengler, Amelia Stone, and the American biograph.

Zelma Ravistown was presented with a very handsome gold watch studded with precious stones recently in London. It was the gift of Mr. and Mrs. J. Hyams and Millie Price-Dow.

Pittot writes The Mracon from Colombo, Ceylon, to the effect that business is excellent with his Globe Trotters. He got through his South African trip just in time to avoid being mixed up in the war.

Lillian Russell last week subscribed \$25 to the fund for the purchase of a loving cup to Sir Thomas Lipton, owner of the "Shamrock."

The Schley Music Hall, Sullivan and Kraus' new house on Thirty-fourth street, will cost about \$53,000. It is expected that it will be ready to open early in February.

The notorious Princess Chinay and her husband, Rign, are said to have been engaged to appear in New York at a prominent music hall.

Edward O'Connell, of O'Connell and Mack, and Beatrice Goldsmith, formerly of the three Goldsmith Sisters, were married recently.

Minnie Vernon (wife of Vernon, the ventriloquist) joined the Actors' Fund while playing at Tony Pastor's week of Oct. 23.

The Smedley Sketch Club, which includes the precocious Smedley Children, have scored well in vaudeville. They are in their second week at Miner's 125th Street Theatre, where they scored a big hit. They will begin a tour of the Keith circuit, commencing Dec. 4.

Nick Roberts writes that the Gay Masqueraders did a splendid business at the Lyceum Theatre, Philadelphia, last week. Many changes are being made in the co. Brown, Harrison and Brown joined at Brooklyn for the season, and George and Henry are at the Monumental, Baltimore, or Nov. 5 for the season. The co. is giving, in addition to an already strong bill, the animated pictures of the Dwyer grade, and as a special attraction will add a reproduction of the Jeffries-Sharkey fight.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Olympic the one and only Tony Pastor, of New York, is proving a drawing card as vaudevillian. The balance of the bill contains Ellis and Moore, Billy Rice and W. H. Prillman, the Five Bachelor Club, Charles Case, Montague and West, the Crawford Sisters, Monroe and Hart, St. Stephen, Scaville, French, Koppier, K. Celesta and Heath, Williams and O'Neil, Rios and Alton, Johnnie Williams, and the Burling Brothers. Minnie Palmer is doing Rose Fox-Pon at the Chicago Opera House to good business. Le Roy and Clayton, Glaser and Hagen, Sam, Kitz and Clara, James Richmond Glenroy, the Tennis Trio, Moss, Guilford, the Eber Sisters, Jennie Miller, Harry and Annie, La Dell, Bobby Field, Mabel Craig, Schaefer and Reid, and the Brothers Southgate make up the rest of the program. Joseph Hani and Carrie De Mar are the popular headliners at the Haymarket. Others are Phil Ott and the three Rosebuds, the Van Amburghs, Fleurette and Frank Gordon, Heart French, the Musical Johnstons, Maudie and Rose, Neola, the Norton Brothers, Smith and Campbell, Elizabeth Murray, Raymond and Ryner, and Mabel. At the Trocadero the Gayest Manhattan Burlesques remain a second week. James Courtney spent last week in town visiting relatives. She is playing at the Columbia in St. Louis this week. Ben Harris is in New York. Martin Beck made a first night success at the Casino in London last week. Charles A. Gardner has been discharged in bankruptcy by Judge Kolbeast, of the United States District Court. His liabilities were \$30,115. At the Lyric the evening of 2 Bob Burlesquers read reports of the Jeffries-Sharkey fight from the stage, and also illustrated the blows by practical demonstration. M. A. TWIFORD.

BOSTON, MASS.—The attractions at Keith's week 6 are Felix Morris and co. in Behind the Scenes, Harry J. Jones and Ida Jones in Sam Todd of Yale, Cushman, Holcombe and Celia, Sig. Albert, McAvoy and May, the Three Marvelles, Sig. Albert, Lester and German, Dan Allman, Hedrix and Prescott, Anna Whitney, Tom Helron, Satsuma and Ward and Curran.

With Weber's Olympia at the Lyceum 6 will appear the Manhattan Comedy Four, Russell and Tillyne, Anna Sullivan, Ruby Martin, Howard and Bland, Anderson and Enright, and Hayes and Dean.

At Austin and Stone's week 6 appear the Addison Family, Lulu Cavendish, Vincenza-Isabella Troupe, Sisters Latham, Fields and Russell, the Comptons, Drex and Wilson, the Simpson, Randall and Kirch, Marie Rogers, Harry and Sadie Daly, the Bellis, Cavanaugh and Hamilton, Emory and Russell, Mona and Madame Patience, Mossella and Russell.

At the Howard week 6 the Maid Burlesquers will introduce the World's Trio, Johnson, Davenport and Lorrila, the Blon City Quartette, the Acme Four, and the Brownings. The Four Weston Sisters lead the house, who includes Ed R. and Della White, Oscar and Deane, Marion and Dean, Grant and Robinson and Shildon, Marguerite Wagner, the Allans, Marie Howard, the Nolas, and Alphonso Masson.

The Fads and Follies Burlesque co. will be the attraction for the smoking concerts at the Palace week 6.

General Manager Albee has been in the city for a few days superintending the alterations being made in the old building, which will be added to the new one about the first of the year. It is hinted that some wonderful changes are being effected, and that when it is thrown open to the public it will be found to be as beautiful in every respect as other theatres of the building. JAY BENTON.

PHILADELPHIA, PA.—The Trocadero Theatre has done a fine business this week with Sam Devere's co. Week 4, Harry Williams, Jr.'s Imperial Burlesques, Knickerbockers B. Kelly and Woods 29. The Lyceum will present Manacker's (George H. Jacobs) week 6. This house has done well all season. Business is picking up at the Kensington, and meritorious burlesque combinations are always sure of profitable returns. The Knickerbockers are engaged for week 6, and play week 13 at the Trocadero. The Arch Street Museum enjoys large patronage with continuous vaudeville, and is improving in its attractions. —J. C. Devere, in Camden, N. J. (W. H. Long, manager), will present week 6, Charles H. Leder, Butcliffe Family, Scotland Highlanders, Billy Helman, and George Kelly, Week 13, Fritz, Leslie and Eddie. —Vaudeville managers have no cause for complaint this season, as they are all doing a profitable business. S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The bill Oct. 30-4 was very good. Filson and Errol duplicated their former success with Tip on the Derby. Whitney Brothers' musical act went splendidly, and Taciann, Haines and Pettigill, Gipsy Quartette, Onlaw Trio, Watson, Hutchings and Edwards, Hendrix and Prescott, Joseph Boetz, Bryant and Norman, Ellsworth and Burt, and Eddie Brown had pleasing acts. Week 6-11 Mr. and Mrs. Mark Murphy, Filson and Errol, Lee Belles Zouaves, Kitty Mitchell, Dillon Brothers, Maxwell and Simpson, Werts and Adair, Oscar Sisson and Esther Wallace, Keough and Ballard, Deets and Don, biograph, DeVeaux and DeVeaux, Mullally Sisters, Olympic (Spitz and Nathanson, managers): Bert Howard and Leona Bland made the hit of the programme week Oct. 30-4 with Weber's Parisian Widows co. Mr. Howard is an exceedingly clever fellow. The Manhattan Comedy Four, Anderson and Enright, Ruby Martin, Hayes and Bandy, Russell and Tillyne, contributed good specialties. Business large. Reddy and Wood's Big Show 6-11.—Westminster (George H. Butcliffe, manager): The Ideal Ron Ton Burlesquers drew large houses here Oct. 30-4, and gave a programme which met with general favor. Harry Maid co. 6-11. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Fred Irwin's Majestic Burlesquers was the offering at the Ron Ton Oct. 30-4 to good business. The co. opened under disadvantages, as one of the principal members of the Todd-Judge family of comedians, the late Harry Todd, died on the 29th. The co. was composed of: Minnie's Jolly Grass Widows 6-11, Bohemian Burlesquers 13-18.—Items: Charles Merrill, of the Majestic Burlesque co., makes a hit in his biopic act, and Marie Beaumont and the Mitchell Sisters are excellent singers.—A Democratic Club had a stag 28, and the programme was given by Phil Heck, George Thomas, Tom Ballantyne, and Haley and Sanford. The Knickerbocker Burlesque co. will play a return date at the Ron Ton in March.—Manager

VAUDEVILLE.

VAUDEVILLE.

A Revelation in Vaudeville.

—) THE (—

Smedley Sketch Club

INCLUDING THE NOW FAMOUS

SMEDLEY CHILDREN

IN THEIR SECOND WEEK AT

MINER'S 125th ST. THEATRE.

KEITH'S CIRCUIT, Beginning Dec. 4. TONY PASTOR'S, Week Jan. 1st, 1900. Under the exclusive management of

MINER'S BOOKING OFFICES,

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I am as Wise as the Wise Guy.

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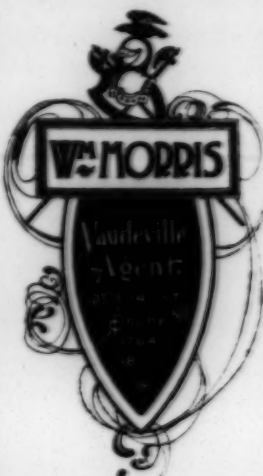
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Write for dates. Consider advance a polite negative.

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None but artists and those having continuous time booked need apply. Royalty Only.

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Yours very truly, NURTHA & SEAMON.

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and consisted of the usual burlesque and vaudeville features. T. E. Miao's Burlesque co. 5-11.

ALBANY, N. Y.—Proctor's Leland (F. F. Proctor, manager; P. F. Nash, resident manager): The co. that opened 30 is one of the best this season, and the audience are large. Caron and Herbert, Howe and Scott, the Seven Reed Birds, Johnson and Murphy, Ja-ville, Mito, Haulta, and H. C. Tyler's dogs were all good. The kaleidoscope pictures are a big feature.

—Gaiety (Agnes Barry, manager): Phil Sheridan's City Sports made their bow Oct. 26-28. Crisole Sheridan, as jolly as ever, appeared in the burlesque. The Coney Island Burlesquers gave an up-to-date show Oct. 30-1, and will be followed by Sam Jack's Burlesquers 2-4.—Item: The Theatre Comique, which was opened by Thomas Barry about a month ago, closed 25. This city will not support two theatres devoted to burlesque. The gaiety is the old standby, and Mrs. Barry, the manager, can be depended upon to furnish the best on the road.

CHARLES N. PHELPS.

CINCINNATI, O.—There has been vaudeville of three theatres Oct. 29-4, and every one has had a good co., and business has been correspondingly satisfac-

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WOMEN.

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Theatrical Roster, '99-1900.

FOURTH INSTALLMENT.

DRAMATIC.

BLUE JEANS.—Empire Amusement Co. Patrick and Reniger, managers; John C. Patrick, advance agent; W. H. Brower, treasurer; John C. Peables, press representative; John Doyle, property man; Cornelius Thornton, carpenter; William W. Nichols, Frank Ambrose, John H. Rowe, Jay L. Packard, George L. Dorsey, William Wright, Harry Walzler, Edward Smith, Charles Thornton, Benjamin Thorp, Ebel Barlington, Annie Hallinger, Mildred Dean, C. Blanche Rice, Hilda Vernon, Little Burnice, Bijou Quartette. Tour began at Haverhill, Mass., on Sept. 2.

CHATTANOOGA.—Lincoln J. Carter, proprietor; Jay Simms, manager; Walter Hall, advance agent; A. W. Young, assistant agent; Charles J. Harris, stage-manager; J. D. Murphy, master of properties; M. L. Allen, master of effects; Clyde Hess, Lem B. Parker, Charles J. Harris, W. J. Simms, Walter Campbell, Will E. Jordan, Minnie Dixon Parker, Emile Hess, Florence Harrington.

CORSE PAYTON'S SOUTHERN STOCK CO.—Corse Payton, proprietor; J. T. Macaulay, manager; W. H. Hickey, agent; Frank Weston, stage carpenter; Thomas Rickford, electrician; Senter Payton, Lawrence Evert, F. C. Molyneux, Lee Begg, Bert C. Wood, J. A. Henshaw, James Benson, George Raymond, Evelyn Gordon, Iola Payton, Cornelia Curtis, Stafford Sisters, Baby Josephine, and Master Molyneux. Tour began at Holyoke, Mass., on Nov. 4.

DEARBORN-KINDLER STOCK CO.—Fred H. Andrews, treasurer; Frank Dearborn, stage-manager; Maud Delmar Sullivan, Francesca di Maria, Esther James, Lawton Sisters, David H. Landan, Charles Kinder, Harry St. Clair, Hazelton Joyce, Marion Giesse, Arthur Hurst, Oscar Downing, Ralph Brinker. Tour began at Cambridge, Md., Oct. 19.

EMPIRE STOCK CO.—Patrick and Reniger, managers; Thomas F. Martin, advance; William F. Reniger, treasurer; John C. Peables, press representative; William F. Haman, musical director; W. F. Maher, carpenter; William Dunn, agent; Joseph Greene, Mark Kent, W. L. Kelly, Robert Nodine, W. F. Ward, Archie Deacon, Fred Clarence, Harry J. Jordan, Susette Willey, Gertrude Emery, Grace Euler, Mamie Moore, Nellie Leroy, Rose Greenley, George Wright. Tour began at Lowell, Mass., on Sept. 4.

FAUST (White's).—Porter J. White, Frank McDonald, J. Harry Gordon, Lewis Vicary, Morice P. Haynes, Joseph Gray, George Becker, Al. Stecker, W. A. Hopper, Olga Verne, Gladie Endert, Nellie Montgomery, Kate Montgomery, Estela Jacobs, Irene Rostel.

FOR HER SAKE.—Edwin Gordon Lawrence, proprietor and manager; Carl Zoellner, business manager; John A. Preston, advance agent; Charles H. Montgomery, stage-manager; Barney Bennett, property man; Harriette Weema, Fannie Hoyt, Nettie Van Sickle, Ida M. Nelson, Maye Thomson, Edward N. Hoyt, Charles H. Montgomery, Robert M. Edwards, Calvin Tibbets, Duke Martin, Hassel Gibbs, Barney Bennett, William Edwards. Tour began at Chicago, Ill., on Sept. 10.

FRISBEE STOCK CO.—D. D. Frisbee, manager; G. W. Townsend, business manager; B. A. Creighton, treasurer; L. B. De Kalb, stage-manager; Emma Herchal, musical director; Alvin W. Jack, director of vaudeville; W. F. Wagner, property man; Guy B. Hoffman, Horace Weston, W. F. Hershal, Eva Mae Haynes, Edyth Vose, Ethel Parker, and La Belle Ethel.

GO-WON-GO MOHAWK CO.—C. W. Charles, manager; W. H. Killey, treasurer; Maurice De Witt, business manager; Charles Diaz, stage-manager; Go-Won-Go-Mohawk, Florence Germaine, Kathryn Dana, Wilbur Collins, Guy Hackney, Chief Gau-Nu-Gua, James Bernard, J. W. Geary.

HARRY LA MARR COMEDY CO.—Frank H. Carpenter, proprietor and manager; Al Grant, agent; Willis Turner, musical director; Harry La Marr, Charles Clark, Bert Shaw, Robert Kelley, Will Francis, Marie Rogers, Leo Hanson. Tour began at Bar Harbor, Me., on July 1.

LESTER WALTER STOCK CO.—Bert Magee, business manager; W. H. Davis, stage director; William E. Lewis, advance agent; Ed Brubaker, electrician; Janette Devere, musical director; Lester Walter, Harry M. Burnham, Harry Short, T. E. B. Henry, W. H. Davis, Ed Brubaker, Jackson Paul, Lyne Radcliffe, Alma E. Lewis, Florence Genella Booth, Edna Mackey.

MARLOWE STOCK CO.—Lythe Maitland, agent; Ed P. Lewis, musical director; Sidney Irving, Charles Stoddard, Horace Fergus, David Rivers, Bert Luke, Walter Thorne, Susan Irvine, Mrs. Harry Ellis, Mrs. Horace Fergus, Irvine Browne.

MLED CO.—Arthur B. Benson, manager; Will Gregory, stage director; Reynold Williams, stage-manager; J. B. Ross, stage carpenter; J. B. Conway, propertyman; Herbert Colley, Walter Muller, Will Burnett, Walter Daniels, Howard Weston, J. Cleworth, Will Gregory, Otis Emmons, Harold Wilson, Reynold Williams, John Hudson, Becher Furness, Will Burnett, Carolyn McLean, M. V. McLeod, Virginia Carroll, Gertrude Atherton.

PARSON JIM.—Oliver Jones, proprietor; Bury Dussent, manager; Frank Currier, stage-manager; Frank Lander, Fred Brock, Frank Currier, Thomas Doyle, Walter Thomas, Martha Russell, Louise Galloway, May Tyrrell, Genevieve Warren.

SHELDON STOCK CO.—Hazel Harrison, Monica Farris, Lillian Dyer, Phronia La Beau, Will J. Madden, William F. Scheller, Dan Costello, James Sillince, R. L. Brothman, Harry Sheldon.

TEN NIGHTS IN A BARROOM.—Fred Carleton, proprietor; Charles McDonald, manager; J. Sawyer, advance agent; Charles Conna, musical director; Frederick Carleton, W. C. Hodges, Daniel A. Rome, F. A. Pierce, J. H. Coffin, Mrs. Fred Carleton, Janet Taylor, Rosa Coffin, Little Adele Freebe.

WARREN NOBLE THEATRE CO.—Warren Noble, manager; O. H. Johnston, agent; Fred Moore, H. L. Gorton, Sidney Hawkins, Jesse Cox, George Ludwig, Professor Ira Gard, Hiram Wheeler, Raymond E. Hodges, Walter Ames, Harold Byrrie, Charles Bangs, Albert Moore, F. W. Kelly, Pearl Ethier Moore, Gussie Johnston, Grace Hezler.

WILSON THEATRE CO.—E. C. Wilson, proprietor and manager; O. W. Wilson, advance agent; Gay Rhea, Camilla Dahl, Marie De Trace, Bessie Davis, Maud De Grasse, George E. Allen, Selmar Romaine, C. B. Archer, Ted F. Griffen, Ed R. Whelan, Frank Guderian, Archie Shepard, Professor L. De Grasse Abbott, George Adams, J. H. Randall, W. H. Grant, H. B. Gurley, George C. Green, Frank Delmar, Daniel Karl.

COMEDY.

A JAY IN NEW YORK.—Frank Jerome, manager; Richard H. Welch, Harry E. Mack, Thomas H. Sedgwick, Harry Clark, Fred Stansfield, William Matchett, Harry Hubbard, Bertha Stead, Josie L. Quinlan, Belle Eames, Alleen Sisters, Mattie Temple, Howard and Burdock.

MABEL PAIGE CO.—Marshall and Co., managers; D. R. Williamson, treasurer; J. W. Guildtough, representative; Raymond Redell, musical director; Sam C. Miller, stage-manager; Joseph H. Kennerly, propertyman; John Burford, electrician; Harold V. Noble, Ed Van Fechten, Charles Frey, E. V. Browne, Harry J. Sullivan, Johnny Healy, Henry Marshall, Dora Paige, Amy Paige, Rose Barnard, Tessie Loraine, Marie Harcourt, Mabel Paige.

O'HOLIGAN'S WEDDING.—George Dupree, manager; Pat Kelly, William Mack, Bobby Matthews, Joe King, Phil Snyder, Phil Bentley, Fred Lancaster, Zella Clayton, Libbie Dupree, Rose

Montague, the Wilmont Sisters. Tour will begin on Nov. 11.

THE DOCTOR'S WARM RECEPTION.—Harry Howard, proprietor and manager; W. J. Chappelle, advance agent; C. A. Scott, treasurer; George A. Cragg, musical director; John Saunders, stage manager; Leonard Ager, property man; E. C. Davis, stage carpenter; Harry Downs, electrician; Charles Allison, Horace Wright, William Evans, C. O. Wallace, Herbert Harris, Mary Gibson, Minnie Selback, Jessie Burnett, Edith Curtis, May Bell, Edith Crawford, Violet Warner, Minnie Leighton, Kate Lavelle, Minnie Murray, May Burton. Tour began at Canandaigua, N. Y., on Oct. 7.

TWO MERRY TRAMPS.—Sherman McVinn, Otis Hasty, Charles Hasty, Billy A. Griffin, Johnnie Philiber, Robert A. Gibbs, George H. Kempshall, Harry C. La Frever, Albert Fischer, Claude Bradford, Bessie Bennett, Fay Desmond, Lorena James, Nellie McGowan, Minnie Fairbury, Mrs. Sherman McVinn, Mrs. Otis Hasty.

STOCK COMPANIES.

FRAWLEY COMPANY.—Frank Murray, manager; Thomas Phillips, stage-manager; Joseph Reiley, secretary; T. Daniel Frawley, Harrington Reynolds, Francis Byrne, J. C. Amory, Wallace Shaw, Harry S. Duffield, George Faxton, Frank Mathieu, Charles Warner, Reginald Travis, Clarence Chase, Charles Welch, Mary Hampton, Mary Van Buren, Irene Everett, Phoebe McAllister, Mrs. F. M. Bates, Marion Barney, Pearl Landers, Hortense Neilson. Season began at Los Angeles, Cal., on Sept. 2.

MUSICAL COMEDY.

THREE LITTLE LAMBS.—Edwin Knowles, manager; Samuel E. Rork, representative; Delion M. Dewey, treasurer; Harry Dodd, stage-manager; James Castle, assistant stage-manager; J. E. Nicol, musical director; Charles Done, master mechanic; Harry Leonhardt, propertyman; Louis Rey, electrician; Rose Sammon, wardrobe mistress; William E. Philip, Raymond Hitchcock, Edmund Lawrence, Harold Vizard, Tom Hadaway, William T. Carleton, Thomas Walford, Richard Ridgely, John Taylor, James Castle, Percy Smith, William Lawrence, Flynn, Robert Warring, Randolph Roberts, Frank Evans, Lionel Varum, H. G. Hoffman, Marguerite Lemon, Nellie Braggins, Marie Cahill, Alexia Basanin, Ida Hawley, Adelaide Phillips, Winnifred Wolcott, Beatrice Clements, Gerry Ames, Suzanne Santa, Marion Carlton, Gertrude Townsend, Laura Loesch, Lita Castello, Blanche Ward, Louise Lloyd, Emma Paget, Violet Goodall, Francesca Gordon, Berta Hobson, Florence Raymond, Marion Longfellow, Nellie Plummer, Louise Averill, Lillian Collins. Tour began at Portland, Me., on Oct. 16.

COMIC OPERA.

ROBINSON OPERA CO.—Frank V. French, manager; Ward Kelly, advance agent; W. A. Reynolds, musical director; Laura Clement, Lizzie Gonzalez, Essie Barton, Helene Gordon, Esther Hill, Frank D. Nelson, Ben Lodge, Tom Whyte, Ed Eagleton, Jules Cusnetti, J. R. Oakley.

VAUDEVILLE, BURLESQUE AND EX-TRAVAGANZA.

GAY MASQUERADERS.—Gus Hill, proprietor; Fred Huber, manager; Nick Roberts, representative; Walter F. Webb, musical director; Fred Kaeger, property man; Carlos and Varietta, Swift and Huber, Riley and Hughes, Marsh and Sartella, the Doners, Lillian Durnham, Mile. De Cora, Martha Laurance, Maude McDonald, Grace Patton, Adele Hurst, Grace Little, Margery Tebeau, Alice Leon, Emile De Melville.

MAJESTIC BURLESQUERS.—Fred Irwin, proprietor and manager; George F. Hopper, business manager; George H. Foster, musical director; Louis Stark, representative; Ben Hammond, stage-manager; William Hendricks, electrician; James F. Leonard, C. C. Whelan, Max Dill, C. W. Kolb, Charles Merrill, Todd Judge Family, Eva Swinburne, Marie Beaugarde, Veturia Brinkley, Edna Mitchell, Mamie Mitchell, Millie Valmore, Gladys Arnold, Anna Foster, Mamie Dillon, Magie Bennett, Amy Williams, Blanche Easton, Rose McCullagh, Maude Princeton, Annie Walters, Loretta Montaine, Marie Vedder, Ray Hanvey, Josie Ballard, Jennie Bentley, Mamie Quigley.

KNICKERBOCKER BURLESQUERS.—Louis Robie, proprietor and manager; Joseph Robie, treasurer; Cossy Grant, Bert Leslie, Ed Armstrong, Alf Grant, Frank La Moynie, Will Armstrong, Theodore La Moynie, Rosalie, Sophie Leslie, Clara Wright, Cora Wright, Rosie Wright, Dora Denton, Edna Goodwin, Minnie Stone, May Holly, Mae Dickson, Lillian Le Roy, Lillie Price, Emma Fields.

RICE AND BARTON'S GAIETY CO.—Rice and Barton, owners and managers; Richard E. Patton, representative; W. C. Valentine, scenic artist; A. S. E. Flynn, musical director; Frank F. Walters, master of transportation; Frankie Haines, Idyll Vyner, Annie Gordon, Barton and Eckhoff, Muller and Dunn, Princeton Sisters, Nelson and Hickey, Bell Sisters, Touhey and Mack, Miss Homer, Miss Bell, Dot Webster. Tour began at Louisville, Ky., on Sept. 17.

ROSE HILL ENGLISH FOLLY CO.—J. Herbert Mack, manager; Brightly Dayton, business manager; C. W. Hindley, musical director; Frank C. Brown, master of transportation; George Wilson, electrician; Joe J. Sullivan, Carrie Webber, Swan and Rambard, Miles and Raymond, Berry and Hughes, Willard and Raymond, J. Herbert Mack, May Gebhardt, Ida Austin, Adie Willard, Pauline Sylvester, Jessie Blanchard, Vinnie Baldwin, Florence Coleman, Daisy Raymond, Annie Davis, Lillie Sheldon, Marie Chapman. Tour began in Boston, Mass., on Sept. 4.

SAM T. JACK'S OWN CO.—Alvin A. Jack, manager; Richard F. Trevellick, business manager; Ed Morris, stage-manager; Louis Jacobson, leader; Jacob Miller, property man; Edward Stahl, electrician; Mabel Hazelton and Lily Veder, Stella, Rice and Cady, Grace Vaughn, Farnum and Seymour, Mide, Beatrice, Jennie Lamont, Ed Morris, Stella Gilmore, Helene Edmund, Maud Sanford, Clyde Darrow, Marie Ames, Mamie Kent, Henrietta Rene, Netta Madolla, Adie Fell, Nettie Johnston, Mary Gilbert, Lea Howard, Nellie Ruge, Helen James, Maddy Duval, Annie Ryan, Edith Johnston. Tour began in New York city on Aug. 26.

TANNANY TIGERS.—Gus Hill, proprietor; Harry C. Montague, manager; Tiffany Dugan, representative; Charles P. Burton, musical director; Joe Weeger, property man; F. W. Maia, electrician; Flood Brothers, Campbell and Caulfield, Francis and Welch, Valmore and Dene, Emerson and Omegs, Amy Nelson, Maida Courtney, Bobby Roberts, Edith Bernard, Ella Altman, Kiky Gilman, Carrie Duncan, Francis Mason.

THE BIG SENSATION.—Matt J. Flynn, manager; Bob Mills, representative; George Keller, musical director; James H. Johnson, stage-manager; W. J. Kelly, Andy Adams, James F. Sullivan, Harry Keeler, Albert La Velle, Henry Williams, Dick Franklin, Bob Russell, Farnum and Nelson, Mide, Zittella, Blanche Gulchard, Josie Le Coy, Etta Wheeler, Jennie Edwards, Adelaide Jacques, Ida Carney, Jennie Cottrill, Marjo, Rita De La Harty, Lillian Leroy, Agnes Pearl, Vonikama, Lizzie Page, Blanche Dickerson, Birdie Allen, Etta Gross, Lucy Irving, Annie Easton, Beatrice Coates, Eva Freeman, Emma Reid, Essie Williams, Jennie Harris.

THE GAY MORNING GLORIES.—Sam A. Scribner, manager; George H. Fitchett, general agent; John J. Black, stage-manager; Will H. Hickey, musical director; Henry Burdall, property man; George Engle, electrician; John J. Black, Harry Dryden, Harry Walters, George Barlow, William Webb, Charles Hassan, Grant and Grant, Bessie Taylor, Madeline Franks, Nettie Cole, Jennie Denson, Libbie Hart, Dora Parker, Etta Curbert, Edith Jones, Linné Fiske, Rose Franks, Mabel Cleveland, Fanny Leslie, May Cole, Jennie Earle.

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GILBERT PATTEN, Camden, Me.

tor: W. A. Junker, manager; A. P. Scott, general representative; J. Lloyd Weed, agent; John G. Morris, treasurer; James White, stage-manager; Ben R. Moore, stage carpenter; Ed Fletcher, electrician; Clarence Powell, Bob Pannell, Harry Hart, Cassell and Johnson, Henderson Brothers, Ver Valin and Godman, James White, Arthur Maxwell, Kitchin, Master Harry Craton, Cicero Reed, Richard Lewis, Don Marrenno, W. H. Russell, Charles C. Collins, Whitten Viney, Charleston Shouters, Magnolia Quartette, Robert N. Thompson, John Eason, Jim Myers, Jim Hall, Jeff Bass, Charles R. Parker, John Jackson, Kendrick Dodge, Harry Waters, Ed Moore, Will Wright, Brack Wilson, Cornelius Gowdy, W. T. Johnson, Tom Simpson, Samuel Hicks, Wash Jones. Tour began at Grand Rapids, Mich., on Aug. 13.

PRIMROSE AND DOCKSTADER.—James H. Decker, manager; George Primrose, Lew Dockstader, Lew Sully, Larry Dooley, James Ten Brock, Ed Hanson, Harry Ernest, John Pieri, R. S. Carnes, Charles King, Manuel Roman, William T. Thompson, Will Redmond, George Robinson, Edward Royce, James Prendergast, Sam Merritt, Charles Deloico, Norrie Drinkwine, George Duction, Quaker City Quartette, the Juggling Johnsons, Carl Carleton, M. J. Latham, and two brass bands.

RICHARDS AND PRINGLE'S.—Rusco and Holland, proprietors; Thomas J. Culligan, manager; Charles Wood, business manager; George Allen, advance agent; Julius Glenn, stage-manager; Frank Patrick, bandmaster; W. W. Hausley, leader of orchestra; Mr. Anderson, master of transportation; Madame DeCosto, mistress of wardrobe; W. T. Overby, J. Charles Moore, Joe Hicks, James Crosby, Julius Glinn, Frank T. Patrick, Fred W. Simpson, John Pittman, George Swan, Matt D. Housley, Angelo Housley, G. W. Housley, B. A. Housley, Will E. Kelly, Walter Mitchell, C. A. Hughes, W. A. Dixon, J. A. Watts, W. S. Sheldin, W. M. Langford, W. A. Porter, F. Smith, H. Graves, George Allen, George Wooda, W. C. Teide, D. Smith, A. McDonald, C. Edwards, George Kitchin, H. LaShe, Nathan Wilkins, J. A. Osborn, J. C. Singleton, O. Cameron, W. Anderson, Salem Hadjile, Simon Bonomer, Ben Aziskey, Salah Ben Abdullah, Hassan Ben Hassan, Isadora Brown, Hattie Carter, Lilly Garay, Emma Thompson, J. E. Sherman.

MISCELLANEOUS.

MILDRED AND ROULERE.—John M. Hickey, manager; Albert E. Clay, representative; J. Ernest McDavitt, treasurer; Armand Reddin, musical director; Eugene Winslip, electrician; Mildred, Harry Roulere, Adelaide Alexander, Talmadge Baldwin, Layman, Diana, the flying fairy; George Wilson.

NASHVILLE STUDENTS.—H. B. Thearle, proprietor; J. A. Brehan, manager; Milton Gunkel, business manager; Julia Ware, Kate J. Grases, Lethin Liverpool, Cassie Brawn, Aaron Ware, George Snowden, E. H. Hall, George W. Walley, and Fred Bure.

ORPHEUM TROUBADOURS.—Eugene Spofford, manager; George Elmore, business manager; O. W. Montague, stage-manager; Marion Knight, musical director; Walter C. Thorne, stage carpenter; Grace Arnold, treasurer; James E. Mulvey, Den Wilkes, Guy A. Perry, O. W. Montague, Walter Thorne, Ben Mitchell, Leota Howard, Victoria June, Marie Del Vecchio, Grace Arnold, Master Lyle. Tour began at Oconomowoc, Wis., on Aug. 28.

PASSION PLAY PROSCOTSCOPE.—John R. Price, manager; Howard Russell, advance agent; Florence Ellis, Mabel Faber, George M. Brockway, James Brockway.

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In the scene with Armand's father, she was most excellent: in the scene with Armand in the fourth act she was still better, even if it is more brief, and in the last act, her physical debilities and her death scene were remarkably natural. Her death was entirely consumptive: her cough, her rapid respiration, weakness, were all true to life. As among Camille's Miss Truax employed intelligence in her study of the role, and while I cannot say that she led me to believe that it is one of her special triumphs, she at least did that which actresses far and away more renowned than she have failed to do—the never deserted the womanly for the dramatically emotional.—Baltimore American, Oct. 2, 1899.

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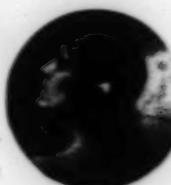
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The Parisian Venus clothed in Kaleidoscopic Lights. Direction Joseph Neudon.
Mlle. Lottie, in a series of "poses plastiques," was the star feature of the evening.—*Phila. Telegraph*, Sept. 5, 1899.
The whole effect is a most beautiful one and the act deserved all of the applause it received.—*Phila. Inquirer*,
Sept. 5, 1899.

Her success is secured.—*Phila. Record*, Sept. 5, 1899.
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